

Over 100

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11 2023 02 05 00


Sculptors - J
(Busts)

Statues of Abraham Lincoln

Thomas D. Jones

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



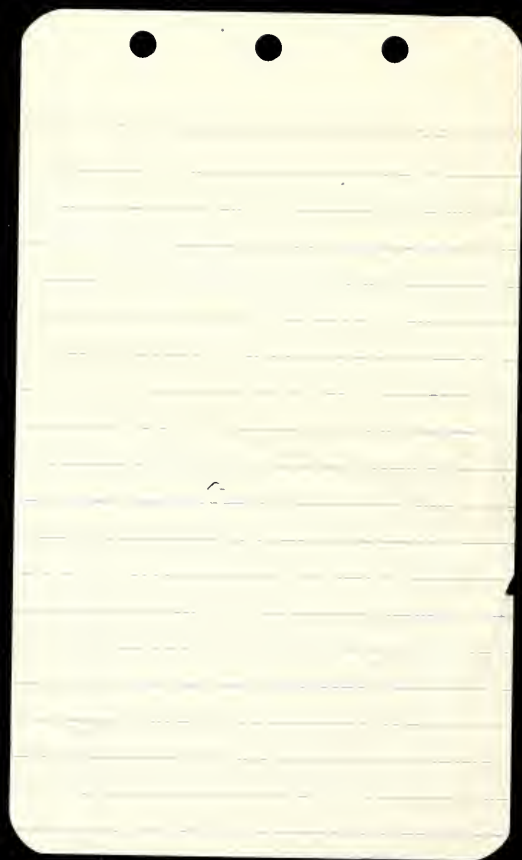
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September 20 - 1901

I presume I will
have the best of this
week for a while
- but cannot be sure
except for the
first of the week.

Bill Jones



Jones Bust

Full description

by Mrs. J. C. Jones

March 1861

Page 4

State of New York 1861



47 East 41. Street
Cin. Jan. 8. 1865.

My Dear Smith

"First, let us drink to the
dead, then to rebels," says the old policy.
First, permit me to congratulate you on
^{your} election as Secretary of State, then
to business. I presume you are aware,
that Congress, has appropriated to the
old Senate Chamber at Washington,
for the reception of "two statues," of
two of our most distinguished men,
that is, two statues from each State;
all of which is very well, could the
State of Ohio, or any other State decide
who were the most distinguished of
their dead men, which I think
would only terminate in an endless controversy.

In view, that such a controversy
may, or might arise, it has occurred to
me, that there would be no harm in
suggesting something that would
meet with the decided approbation
of our present Legislature provided,
it was properly presented to them.
What think you of an act, or joint
resolution, passed by our legislature,
appropriating a certain sum to
secure the busts of our most distin-
guished generals. while living.
Genl. Sherman, Sheridan, Mc-
Pherson, &c - the latter is dead -
but he ought to be included - Would
such a proposition, meet the
approbation of our legislature?
I am not able to go to Calais, so
to sound each man on the subject.

Some say, "it is time enough to erect statues of great men after they are dead". Yes, dead and ~~down~~ statues they are. Look at that statue of Samuel Webster after he was dead, by Powers. How much better it would have been to have ordered a statue of him, after his glorious reply to Hayne? During the palmyest days of Greece, according to Pausanias, heroes, from Pericles, down to the victor in the foot-race, had statues made of them while living, perfect transcripts from life. Those very statues, what remains of them at Rome, are the admiration of the world. Statues of dead men, are generally liels of humanity, and a disgrace to Art.

I wish you would sound the
Hamilton delegation on the
subject. Ask our friend Gov.
Branch what he thinks on the
subject. You know what
Cords to touch, because you are
on the ground, for men generally
are nothing more or less than
Pianos on two legs, instead of
four - touch the right keys
and they will dance any tune
you please. How would it do
to get our papers to project
such a thing? The Dayton papers
the Springfield papers &c -
I have spent many happy hours in
your office with A. P. Russell.
I hope you are as happy there as
he was wont to be. Let me hear
from you at your earliest
convenience, and believe me as
ever yours, most truly,

J. L. Jones
Cultivator

June 7

1888

Went to

the office

at

the office

at the office

at the office

at the office

at the office

at the office

at the office

at the office 71 658



BUST OF LINCOLN SELLS FOR \$2,100

Modeled From Life In 1864 By
American Sculptor, Thomas
D. Jones.

A bronze bust of Abraham Lincoln modeled from life in 1864 by the American sculptor, Thomas D. Jones, brought \$2,100 recently at the American Art Association Anderson Galleries in New York City, at the final session of the three-day auction sale of furniture, porcelains, bronzes and other objects of art from the estate of the late Hiram Burlingham, of this city. The total proceeds of the entire sale were \$52,570.

The name of the purchaser was given out by the galleries as W. H. Woods, but it is understood that this is the buying name of a well-known collector. The bust itself is 20½ inches high and rests on a marbleized wood fluted columnar pedestal 46 inches high.

The sculptor of this bust was a stone mason early in life and later a marble cutter. He was born in Oneida County, N. Y., in 1808. About 1846, without instruction, he began the modeling of busts in wood, stone and marble. In 1860 he made a marble bust of Lincoln from life which has since disappeared. In 1864 he made the present bronze bust which he gave to his friend, Addison T. Richards, secretary of the National Academy of Design.

Another Lincoln rarity was included in the auction. This was a profusely carved armchair. A brass tablet on the back says: "Presented to Abraham Lincoln by his friends of Macon County (Illinois) as a mark of esteem—This chair was made from timbers of the home he helped his father build—December, 1860."

This was bought for \$800 by an agent for a Philadelphia collector whose name was not disclosed. The same buyer gave \$825 and \$750, respectively, for two alabaster busts of Washington and Franklin, sculptured from life by Joseph Wright, son of Patience Wright, who is called the first American modeler. Both these busts have been in well-known private collections and were exhibited at the Pennsylvania Academy of Fine Arts in Philadelphia in 1926.

The Lincoln chair was presented by Mrs. Lincoln to an intimate friend of the President, Dr. Jacob R. Freese, of Trenton, N. J., and passed subsequently to Samuel Wetmore and his son, Maj. William Boerum Wetmore, of Allenhurst, N. J., and New York.

NATIONAL
Tribune

N.Y. Times
11-12-33

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BUST OF LINCOLN IS SOLD FOR \$2,100

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Life—President's Armchair
Bid In for \$800.

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Sculptures of Washington and
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On January 19, 1871, the Lincoln and Soldiers' Memorial was unveiled with appropriate ceremonies in the rotunda of the Capitol. This was executed in Cincinnati. It represents the surrender at Vicksburg, July 4, 1863, of Pemberton to Grant, and is surmounted by a colossal bust of Lincoln, in Carrara marble, which is considered one of the most faithful ever shaped by the chisel of the artist. The fame of this masterpiece has gone far beyond the limits of Ohio.

For this distinguished service to the State Thomas D. Jones never received adequate compensation. He incurred a heavy indebtedness in producing the work. The actual cost, counting nothing for the design, was \$11,727. He had been paid at the unveiling \$6,064. After an interval of a little over eight years the General Assembly voted him an additional sum of \$3,300.

The list of his works numbers about sixty. Many of these continue to attract the favorable attention of art critics. The group in Ohio's Capitol is one of the most popular of his creations and is easily first in its class among the art treasures of the Buckeye Commonwealth.

The sculptor whose master hand fashioned this great work departed this life February 27, 1881, and was buried in the Welsh Hills cemetery near Granville, Ohio, where a plain field boulder, on which is carved simply "T. D. Jones, Sculptor, 12, 12, 1811—27, 1881", marks his last resting place.

C. B. GALBREATH,

State Librarian.

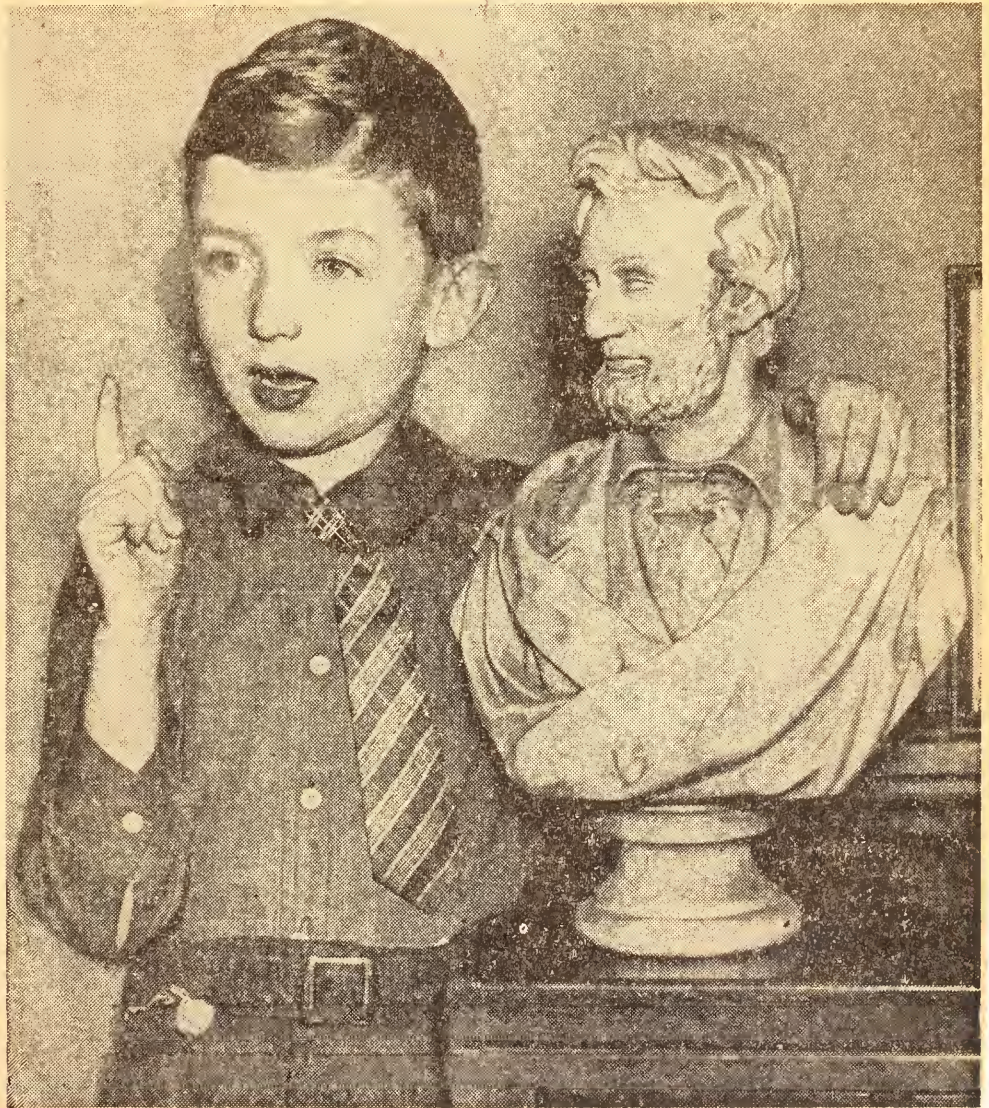


Lincoln and Soldiers' Memorial.



Friday, February 12, 1937

s Honor Lincoln's Birthday



"FOR THE PEOPLE . . ."

—Bobby Brooks, standing by a bust of Abraham Lincoln, in School 16, delivers a Lincoln oration, in honor of the Great Emancipator's birthday today, observed Thursday in all the schools. Bobby lives at 113 Norwood avenue.

11/23/27

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The Inspired Stonecutter

By ROBERT PRICE

A CERTAIN little country graveyard hidden back in the hills of Licking County, Ohio, always reminds me of Abraham Lincoln. No, Abe Lincoln never visited the place, never got within many miles of it so far as I can learn, probably never even heard of the spot. It's just that the first artist ever privileged to model the features of Abe Lincoln, and to model them from life, lies buried here in an out-of-the-way plot on an Ohio hillside.

Only a big granite boulder marks the place, and on it is the brief inscription:

T. D. Jones
12, 12, 1811
2, 27, 1881

Poor Tom Jones! That's what folks in his time used to call him—"poor Tom Jones."

But Tom Jones was to model more of the great American figures between 1840 and 1880 than any other artist and was to be accepted as one of the leading sculptors of his day although he never had an art lesson in his life. In fact, like his friend and most famous model, he had enjoyed only the most elementary schooling.

TOM was born in Oneida County, New York. Having been set at his father's trade when a mere boy, he was still at twenty-six only an ordinary stonecutter. In fact, he might have continued just that for the rest of his life had not the Joneses decided to move to Ohio and join a colony of other Welsh-speaking families in the Licking County hills—the "Welsh Hills" they are called today.

In this new neighborhood was a little Welsh cemetery which needed markers. Vermont marble was hard to get in those days, and besides, the Welsh settlers were too poor to buy it. So Tom Jones set to work hewing gravestones from the rough sandstone native to the region. He learned to carve inscriptions. Then he began to design simple ornaments for the markers.

In fun he tried his hand at animal forms and faces, and was surprised at his own skill. But it was not until he was thirty years old and, while plying his trade in Cincinnati, had successfully attempted a bust of one John Coleman, that he decided at last to turn to sculpture in earnest.

Hard work and natural talent brought success. By 1844 he had modeled Henry Clay. The next year he carved Francis Marion in wood. Then he made busts of Thomas Corwin, Lewis Cass, Gen. Winfield Scott, and many others. Later he moved his studio to New York where it became one of the most popular art centers in the city. Many famous people posed for him, including Chief Justice Chase, Benjamin Harrison, and Secretary of State Seward. He molded the last likeness of Daniel Webster.

THE winter following Abraham Lincoln's first election to the presidency Jones spent with the Lincolns in Springfield, Illinois, modeling the new leader and preparing for work which was to occupy most of his time for the next fifteen years. The men liked each other. Both were simple, rugged, unassuming. Both had a keen sense of humor and loved to spend hours relating anecdotes of the people they had known.

This intimate association and the shock of the assassination which was to terminate it made most of Tom Jones's later work a labor of love for his martyred friend. He turned out piece after piece of fine work, nearly all devoted in some way to Abraham Lincoln. The most notable of these is the great bronze bust with its elaborate marble mountings which dominates the rotunda of the state capitol building in Columbus, Ohio.

Not only was this Tom Jones's best work, but it was his last of any consequence. Having spent both health and fortune, he died a few years afterward, poverty-stricken, in Columbus, Ohio. His

body was taken back and buried in the same little cemetery where he had begun his career as a sculptor. The boulder that marks his grave was of his own choosing.

A nephew who helped roll the big stone to Tom Jones's grave once gave me an instance of his uncle's caustic wit.

A young man calling one day at the sculptor's studio had shown far more curiosity than courtesy in his manner toward the elderly artist. Finally he asked impertinently, "Are you the man who makes mud heads?"

"Yes," said Jones, "do you want a new one?"

Abe Lincoln would have liked that!

Bust of Lincoln, By T. D. Jones, at Auction

OLDER residents of Columbus will remember Thomas D. Jones, sculptor, a picturesque figure, of whom Elliott made a prize photograph. He did much of his work in this city, and a specimen of it, "The Surrender of Vicksburg to Grant," stands in the statehouse. The Lincoln bust in bronze was recently sold in New York for \$2100, a figure that would have been prodigious for the sculptor in his lifetime. It was an item in the collection of Hiram Burlingham, of New York city, deceased.

Sculptor Jones, born in 1808, came to Columbus from the Welsh Hills, Licking county, and his body lies in the cemetery of the Welsh Hills, north of Granville, marked by a great boulder, fittingly inscribed.

'T. D. Jones, Sculptor,' Who Learned His Art Here, Is Subject of Radio Drama

A special broadcast of a dramatized story "The Sculptor Who Knew Lincoln" was featured recently over Newark's radio station WCLT.

The story, written for radio from material furnished by William Harvey Jones, Columbus attorney, was broadcast by the staff of station WOSU some time ago and was rebroadcast by the Newark station by special permission of WOSU.

It is the story of Thomas D. Jones, a former resident of Welsh Hills. He won considerable fame nationally as a sculptor about the middle of the last century. The sculptor was an uncle of the Columbus attorney and of the late Ben Jones, known as "Licking county's historian," and for many years a contributor of historical articles to The Advocate.

Thomas D. Jones, who preferred to be known as "T. D. Jones, Sculptor," was born at Remsen, Oneida county, New York, on Dec. 12, 1811. His father was a farmer, shoemaker and stone cutter. Thomas came to Granville in 1837 with his father and mother, as well as all of his brothers and sisters, except for his brother Benjamin who prior to that time had gone to New York City. The family occupied the farm known as the "Big Spring Farm" two and a half miles northeast of Granville in the Welsh Hills.

After their arrival in Granville, he worked as a mason and stone cutter assisting his father, number of canal locks in the vicinity of Newark.

In the winter of 1839-40 he made his first attempt at sculpturing and chiseled from local freestone, a bust of Erasmus Phillips, a neighbor and friend. From this beginning he continued to try his hand and some of his work is preserved on buildings in Newark and in Granville.

In the latter part of the year 1841, he went to Cincinnati for the purpose of offering his services as a stone mason in the first projected canal across the Isthmus of Panama. Finding the enterprise would not be undertaken for years at least, he con-

cluded to remain in Cincinnati and establish a studio with Edward A. Bracket and Thomas Buchanan Read and began the modeling of busts.

At first he carved monuments, but within a year made his first bust of John Coleman of Cincinnati which immediately attracted wide and favorable attention. Encouraged by his success he produced a colossal bust of Gen. William H. Harrison and next, in 1843, an alto-relievo of The Resurrection. Other works followed in prompt and regular succession each revealing the genius of and adding to the fame of the sculptor.

On Jan. 19, 1871, the most famous of his works, the Lincoln and Soldiers' memorial was unveiled with appropriate ceremonies in the rotunda of the Capitol. It represents the surrender at Vicksburg, July 4, 1863, of General Pemberton to General Grant, and is surmounted by a colossal bust of Lincoln of Carrara marble. This bust of Lincoln was made

from a model which the sculptor made from life at Springfield, Ill., between Jan. 1 and March 1, 1861. This model is now exhibited in the museum of the Ohio State Archæological and Historical Society at Ohio State university.

In "My Recollections of Lincoln" published by the sculptor he describes his impressions of Mr. Lincoln as revealed to him from his study of his face and mannerisms while he was preparing this model.

The sculptor died Feb. 27, 1881 and was buried in the Welsh Hills cemetery where a plain field boulder, which had been selected by him, marks his last resting place, on which at his direction is carved simply "T. D. Jones, Sculptor, 12, 12, 1811—2, 27, 1881."

His works in all number about one hundred.

He was the uncle of Ben Jones recently deceased, who was known as the Historian of Licking County and a contributor to The Advocate for many years, articles relating to local history.



T. D. Jones

THE JOURNAL EDITORIAL

WEDNESDAY, APRIL 29, 1953

It Looks Like the Critter!

Lincoln So Appraised
Sculpture of Self
By Columbus Artist

By KARL B. FAULY

EIGHTY-EIGHT years ago today, the funeral train bearing the body of Abraham Lincoln from Washington to Springfield, Ill., brought the remains of the martyred President to Columbus where for several hours it lay in state in the Capitol, where it was viewed by mourning thousands.

The anniversary recalls the events which bind Lincoln to Columbus' most historic structure. He visited the building twice in life, his body rested there on its last journey and two monuments at the State House commemorate these visits—one a plaque on the exterior which recalls his address from the Capitol steps in 1859, the other (the state's official Lincoln memorial) inside the building has, as its central figure, a marble bust of Lincoln carved by an Ohioan who was one of only two sculptors for whom Lincoln ever sat.

On Lincoln's birthday, several weeks ago, The Ohio State Journal carried an account of the dedication of that memorial and a brief sketch of the artist, Thomas D. Jones, one of Ohio's most celebrated sculptors.

Following the publication of that article, a nephew of the sculptor, Harvey Jones, Colum-



SCULPTOR—Thomas D. Jones, the Ohio artist, one of the two men for whom Lincoln ever sat for a sculpture.

dent-elect) making the house vocal, if not musical, with the pig-tail whistle, blowing blasts that would have astonished Roderick Dhu . . ."

Not long after the sitting began, Lincoln began using the time also for preparing the ad-

writing. Mrs. Lincoln had entered the folding doors, right hand side. I had paid my respects to Lincoln just before Mrs. Lincoln came in.

"Ah! Mr. Jones," bowing much lower than was her custom, 'I have a crow to pick with you.'

"I am very sorry, madame, for the crow is an ominous bird. But the crow?"

"You could send your compliments to Mrs. G., as a lady of taste, but not a word to me."

"Very true, madame, and the only apology I have to make is that I have called to present my invitation to you in person, and will be most happy to see you in my studio.' She thanked me, but never called.

"The broad smile and radiant humor of Lincoln's face at the time, paid me well for my visit. The next morning, while engaged upon one of his reception speeches, he looked up:

"Mr. Jones, what was that you said to Mrs. Lincoln, last evening?" I repeated it. 'I thought it was good at the time,' said he and went on with his writing."

Farewell to Springfield

FROM Sculptor Jones, we get a very human picture of Lincoln's departure for Washington on Feb. 11, 1861:

"It was a dark, gloomy, misty morning, boding rain. The people assembled early to say their



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Following the publication of that article, a nephew of the sculptor, Harvey Jones, Columbus attorney, called my attention to a little-known account written by Thomas D. Jones concerning his association with Lincoln at the time the latter, as president-elect, sat for the sculptor from Columbus.

Intimate Account

THIS account sheds light, not only on the sculpture which became the basis of the memorial eventually carved by Jones and erected in the Ohio State House, but on the personality of Lincoln himself and on intimate events that crowded his days until he left Springfield for his inauguration.

It was shortly after Lincoln's election that Jones (already a distinguished sculptor, having done busts of William Henry Harrison, Henry Clay, Gen. Marion, Gen. Zachary Taylor, Queen Victoria, Daniel Webster, Salmon P. Chase, Thomas Ewing, Thomas Corwin and others) received a commission from Col. R. M. Moore and other citizens of Columbus to proceed to Springfield to execute a bust of Lincoln.

The president-elect received the sculptor cordially and appeared much relieved that Jones worked without making plaster casts of the faces of his subjects, a distasteful experience Lincoln had undergone with another sculptor, L. W. Volk the summer before in Chicago. Jones set up his modeling stand in a room in the St. Nicholas Hotel where Lincoln visited him one hour each morning, perusing his mail or writing as the sitting permitted.

In an account Jones wrote for a Sacramento, Calif., newspaper in 1871, subsequently reprinted in pamphlet form, he related the following incident:

"A small box of express, to Lincoln's address, reached my studio, one morning; it was neither large nor formidable in appearance, but it looked suspicious. I suggested that he had better let me open it, as it might contain an infernal machine or torpedo. Neither did we seek it in a tub of water, or say any prayers over it. So placing it at the back of the clay model on which I was at work, using it as an earthwork, so in case it exploded, it would not harm either of us, I cut the strings, and out tumbled a pig-tail whistle, and a letter from that prince of good fellows, A. P. Russell, then Secretary of State of Ohio.

Lincoln's Speech-Writing

"CALLING at Lincoln's residence that evening, with a number of letters for him, I found Tad (a son of the presi-



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dent-elect) making the house vocal, if not musical, with the pig-tail whistle, blowing blasts that would have astonished Roderick Dhu. . .

Not long after the sitting began, Lincoln began using the time also for preparing the addresses he planned to deliver in the different cities through which he would pass on the way to Washington. "His speeches or addresses were very deliberately composed," Jones recalled 10 years later. "I sharpened all the Fathers he required. He generally wrote with a small portfolio and paper resting on his knee, with a copy of his published speeches lying beside him for reference. After completing one of his compositions he would very modestly read it to me."

As the work on the bust progressed, Jones one day said to his subject: "Mr. Lincoln, will you have the kindness to tell me what you think of the result thus far?" Laying down his writing materials, he examined it very closely for some time, at length observing: "I think it looks very much like the critter."

"Those were the exact words, and very like him at times, for he was not known to flatter," Jones recalled when he set down the account of his historical experience.

One morning, Robert Lincoln, the son of the president-elect, home from Harvard preparing to journey to Washington with his parents, came to the studio for the purpose of obtaining \$10 from his father, which was handed over "without ceremony." Jones gives an interesting account of the events which followed:

"When Master Robert was about to leave the room, I said to him: 'As your fair cousin, Mrs. G. (who was a guest of the Lincoln family at the time), is an accomplished woman, will you present her my compliments, and tell her that I would be pleased to have her call and see your father's bust, this afternoon; and you have gallantry enough, I know, to accompany her.'"

About Mrs. Lincoln

"MASTER ROBERT promised to do as much, but unfortunately, it turned out to be a rainy and sleety afternoon. . . Almost every evening I had occasion to call at Lincoln's residence and did so with pleasure for two reasons: First, for that was the excuse, to deliver letters from my friends to the president-elect; second, to study him by gas-light, and see whether I could discover any new phase of character some morning. The evening following Master Robert's promise to accompany Mrs. G. to my studio, as I entered the center of the parlor from the hall, on the left side sat Lincoln, as usual, reading or

writing. Mrs. Lincoln had entered the folding doors, right hand side. I had paid my respects to Lincoln just before Mrs. Lincoln came in.

"Ah! Mr. Jones," bowing much lower than was her custom, 'I have a crow to pick with you.'

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SCULPTURE—The bust of Lincoln in the Ohio Statehouse, carved by Thomas D. Jones in the Statehouse basement from the clay likeness for which Lincoln sat in Springfield, Ill.

last goodbye to the man they loved so much. The railroad office was used as the reception room. Lincoln took a position where his friends and neighbors could file by him in a line. As they came up each one took his hand in silence. The tearful eye, the tremulous lips and inaudible words made a scene never to be forgotten. When the crowd had passed him, I stepped up to say goodby. He gave me both his hands—no words after that.

"The train thundered in that was to bear him away, and Lincoln mounted the rear platform of one of the cars. Just at that moment Mrs. Lincoln's carriage drove up—it was raining. I proffered my umbrella and arm, and we approached Lincoln as near as we could for the crowd, and heard the last and best speech (he) ever delivered in Springfield."

The train that bore Lincoln eastward, brought him to Columbus on Feb. 13, where he addressed the Legislature and held a public reception. At one time he stood at a railing near the Senate chamber and gazed down on a throng of admirers in the rotunda. His eyes must have fallen on the spot where his body was to lie in state a little more than four years later—88 years ago today.

Hallowed Spot

HIS memorial in the State House stands near the spot where he stood that day, gazing down upon the throng. The memorial was carved by Thomas D. Jones, working in the basement of the State House in 1870. There he transferred to imperishable marble the features he had molded and grown to love in Springfield, Ill., in the winter of 1860-61. He worked from the clay model he had made at that time, and from his memory of the great man with whom he had been so intimately associated.

Jones lived in Columbus until 1881. When he died, an eccentric old fellow who had fallen on hard times, he was paid the honor of a funeral oration in the rotunda of the State House. There his body lay in state near the spot where the body of Lincoln once had lain. He was buried in the Welsh Hills Cemetery near Granville, his grave marked by a plain field boulder which he himself had selected. It is simply carved: "T. D. Jones, Sculptor, 12, 12, 1811—2, 27, 1881."

bus attorney, called my attention to a little-known account written by Thomas D. Jones concerning his association with Lincoln at the time the latter, as president-elect, sat for the sculptor from Columbus.

Intimate Account

THIS account sheds light, not only on the sculpture which became the basis of the memorial eventually carved by Jones and erected in the Ohio State House, but on the personality of Lincoln himself and on intimate events that crowded his days until he left Springfield for his inauguration.

It was shortly after Lincoln's election that Jones (already a distinguished sculptor, having done busts of William Henry Harrison, Henry Clay, Gen. Marion, Gen. Zachary Taylor, Queen Victoria, Daniel Webster, Salmon P. Chase, Thomas A. Ewing, Thomas Corwin and from Col. R. M. Moore and other citizens of Columbus to proceed to Springfield to execute a bust of Lincoln.

The president-elect received the sculptor cordially and appeared much relieved that Jones worked without making plaster casts of the faces of his subjects, a distasteful experience Lincoln had undergone with another sculptor, L. W. Volk the summer before in Chicago. Jones set up his modeling stand in a room in the St. Nicholas Hotel where Lincoln visited him one hour each morning, perusing his mail or writing, as the sitting permitted.

When Master Robert was about to leave the room, I said to him: 'As your fair cousin, Mrs. G. (who was a guest of the Lincoln family at the time), is an accomplished woman, will

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last goodbye to the man they loved so much. The railroad office was used as the reception room. Lincoln took a position where his friends and neighbors could file by him in a line. As they came up each one took his hand in silence. The tearful eye, the tremulous lips and inaudible words made a scene never to be forgotten. When the crowd had passed him, I stepped up to say

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SCULPTURE—The bust of Lincoln in the Ohio State house, carved by Thomas D. Jones in the Statehouse basement from the clay likeness for which Lincoln sat in Springfield, Ill.

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Ohio's Memorial to Lincoln

Honors Also Ohio
Soldiers of Civil War

By KARL B. PAULY

SHORTLY after the day when Abraham Lincoln's body lay in state in the rotunda of the Ohio State House to receive the sorrowful homage of the people of the state, a public meeting was held in City Hall for the purpose of planning a suitable state memorial to the martyred president.

News had just arrived of the surrender of the last of the Confederate armies to Gen. William Tecumseh Sherman of Ohio, acting on behalf of Gen. Ulysses S. Grant, the ranking general of the Union armies, also of Ohio. Having in mind the unmatched contribution of men made by Ohio to the Union armies, both in numbers and in general officers, it was decided at the mass meeting in Columbus that it would be fitting and proper to make the proposed memorial to Lincoln a memorial also to Ohio's soldiers in the Civil War.

Original Plan

It was anticipated that the memorial would be an imposing structure of some size presumably to be erected in Columbus, probably in the Capitol grounds. A committee subsequently was named comprising one member from each of the state's congressional districts to receive contributions to the memorial. It was decided that no contribution should be of an amount more than \$1.

Some three years later, the amount had reached the rather meager total of \$7000 and it was decided to proceed with the amount available and to erect a memorial that would carry out the original purpose, yet necessarily curtailed in scope. The actual decision on a memorial was left to a committee of three—Governor Rutherford B. Hayes, who himself had been a Union general and who one day would become himself president of the United States; Joseph Sullivan, son of Lucas Sullivan, the founder of Franklinton, and William G. Deshler, the Columbus banker.

This committee conferred with several sculptors and investigated several plans, finally settling on the design proposed by Thomas D. Jones, a New York sculptor who formerly had been a stone mason in Granville and Newark before turning his



UNUSUAL VIEW—The bust of Lincoln, the focal point of Ohio's memorial to the martyred president, sits atop a 10-foot pedestal. Hence it is not often that anyone sees it face to face. Journal Photographer Dick Dewitt climbed a ladder to take this picture revealing the features so finely chiseled by Sculptor Thomas D. Jones more than 80 years ago.

from whose spreading branches beautiful Spanish moss is hanging.

"To the right of the observer, the foremost figure is Grant, well-poised, cool-tempered, calm-minded, as he is wont to be, standing solidly yet easily in imperturbable repose, the embodiment of the power and will of the army which he represents; next to him and in a modestly retiring position stands McPherson, that most loved hero of the war, and next to McPherson but more in the foreground than he, Sherman's eager face and wiry figure appears with the look and attitude of intense interest and attention. Sherman's characteristic trait of giving his whole mind and thought to the matter or business immediately before him, is most palpably brought out by the artist. The orderly on the right of Sherman is a spirited, graceful fig-

fenses of the New York harbor and constructing the defenses of Alcatraz Island in San Francisco harbor. In the war, he became a fighting general, participating in several battles, including Shiloh, Corinth and Vicksburg. He was long associated with Grant and Sherman. He was killed in the Atlanta campaign.

The careers of Grant and Sherman are, of course, well known in detail.

Lincoln's Bust

THE central part of the original memorial, and still its dominating feature, is the bust of Lincoln in white marble, three feet and two inches in height. Its pedestal being more than 10 feet in height, the whole height of the bust and pedestal is 14 feet. The Ohio State Journal's comment at the time of the unveiling was that the sculptor

became inseparably linked with the name of Lincoln. Mr. Gallo-way was one of those who induced Lincoln to visit Columbus in 1859, one of the two times he was here in life; he was also one of the founders of the Republican party in Ohio.

A speaker at the unveiling ceremonies on behalf of the Senate was Durbin Ward of Warren County, a member of the Senate and a Civil War general himself, whose home, Glendower, in Lebanon, is now a state memorial.

On behalf of the House of Representatives, the speaker was Rep. W. H. Enochs of Lawrence County, also a Civil War general. Gen. Enochs in his opening words recalled that "in June, 1861, without arms or equipments, I slept on this floor (in the rotunda) as a private soldier. A few days afterward we moved forward and from the time we crossed the river the

talents exclusively to sculpture, first in Cincinnati where he attained national fame and subsequently in New York.

One of the First

WITHIN four years of the assassination of Lincoln, Mr. Jones went to work on the memorial. The resulting sculpture was therefore one of the earliest of the Lincoln likenesses in statuary form, chiselled before the pattern, now so familiar to all Americans, had been set. Another interesting point is that the part of the memorial particularly devoted to the commemoration of Ohio's part in the war depicted two Ohioans living at that time and now widely portrayed in marble, stone and bronze—Grant and Sherman.

Jones completed the work on the massive Lincoln head in 1870 and for a year it stood in the office of the governor in the State House while the sculptor worked on the remainder of the memorial.

The memorial now stands in three segments at the head of the stairs leading to the Senate Chamber, but the original location was in the Capitol rotunda, not far from the spot where Lincoln's body once had lain in state. In its present location, the bust of Lincoln is easily discerned from the rotunda, rising majestically above the daily business and tumult. The other parts of the memorial, unfortunately, are not seen except by those who climb the stairs and then, all too frequently, they are passed without notice.

One of the three parts of the present memorial is a marble tablet bearing the famous excerpt from Lincoln's second inaugural address:

"With malice toward none; with charity for all with firmness in the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

Men of Ohio

A SECOND part of the sculpture, now a separate panel flanking the Lincoln statue and pedestal to the right as one approaches, is a sculpture in high relief of the Confederate surrender at Vicksburg to three Ohio generals. Both pictorially and artistically, this panel, five feet and two inches long, is impressive and delightful as to detail.

The Ohio State Journal, describing this part of the memorial at the time of its unveiling in 1871, described it as follows:

"There are eight figures in the group, varying from 24 to 25 inches in height, and on the extreme right and left are seen the heads of two horses with appropriate trappings, whose bridles are held by the two orderlies in attendance. The surrender is represented as taking place under a large oak tree

ure, with a representative soldier's honest, manly face.

"The foremost figure on the Confederate side of the group is, of course, Gen. Pemberton, who is represented as surrendering to Grant, with dignity, but respectful courtesy, a scroll containing the roll of his army. It seems that no swords were surrendered on this occasion.

"Next to Pemberton is Col. Montgomery, in whose countenance, it is not difficult to discover a sullen protest against the whole proceedings, and next to Montgomery stands Gen. Bowen, who completes the group as historical accuracy requires.

"The graceful, athletic, lithe-limbed southern orderly introduced is perhaps the most artistic figure in the group. He shows outwardly and by the clenched teeth and hand, the thoughts within. He looks as though he would like to throttle Grant and thrash him."

McPherson's Career

The Union general McPherson, making up with Grant and Sherman the Ohio triumvirate pictured at Vicksburg, was James Birdseye McPherson, a native of Sandusky, classmate at West Point of another famous Ohioan who became a Civil War general, Philip H. Sheridan. McPherson was an army engineer whose assignments prior to the Civil War included building the de-

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had "preserved with striking fidelity the well-known features of the martyred patriot and in the face can be traced that expression of infinite sadness which always marked Lincoln's countenance in repose."

The memorial to Lincoln and the Ohio soldiers of the Civil War was unveiled on the night of Jan. 19, 1871 with fitting ceremonies and before a crowd which filled the State House rotunda, adjacent halls, landings and stairways.

The eyes of the throng were directed toward the memorial, draped and screened by flags, which had been erected in that part of the curved wall between the east and the south entrances to the rotunda. Before the memorial, a stand had been erected for the participants in the ceremonies who included Governor Hayes, three speakers, members of the memorial committee, the sculptor and a quartet from the choir of the First Presbyterian Church, composed of Miss Emma J. Lathrop, Miss Kate Kerr, A. H. Moorehead and H. W. Frillman.

First of the speakers was Samuel Galloway, one of the leading citizens of Columbus and participant in many historic events and public celebrations over a period of several decades. It is an interesting coincidence that Samuel Galloway was born in Gettysburg, Pa., a place to

(to previous pg., col. 4)

name of Lincoln became associated with that of country."

Audience Thrilled

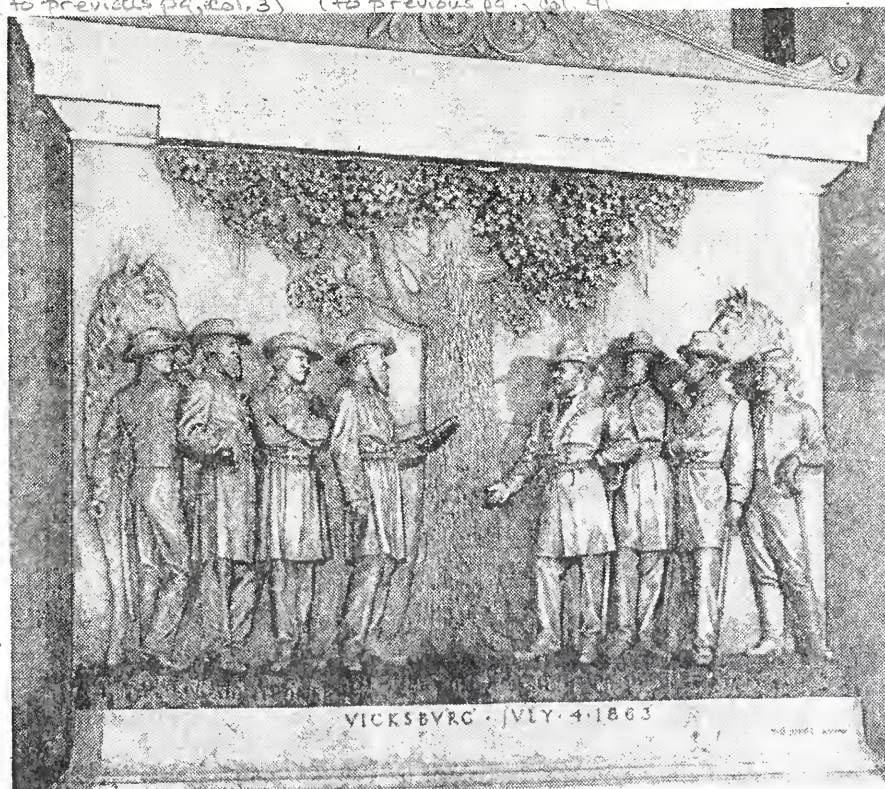
Sculptor Jones himself unveiled the memorial and The Ohio State Journal reported:

"... for a moment the audience were still with surprise and admiration and then came a roll of applause long continued. The quartet while the applause was still at its height commenced singing 'Spirit Immortal.' The scene was beautiful and impressive and one not easily described."

The ceremonies dedicating Ohio's official memorial to Lincoln and those who marched and fought and died at his call were ended with the throng singing the doxology and bowing in prayer.

It is both significant and fitting that the memorial should have been designed as a tribute both to Lincoln and the fighting sons of Ohio, for Lincoln was associated closely with Ohio men, both military leaders and civil officials in the fateful days of '61 to '65.

In all, 350,000 Ohio men served in the Union Army and men in blue from Maine to California fought under the leadership of such Ohio generals as Grant, Sherman, Sheridan, Rosecrans and McPherson, to name only a few.



VICKSBURG SURRENDER—In this sculptured scene, part of Ohio's memorial to Lincoln and its Civil War soldiers, three Ohio generals receive the Confederate surrender. The Ohioans, standing at the right under the tree are, left to right: Grant, McPherson, and Sherman. The Confederate officer handing the scroll is Gen. Pemberton. Back of him are Col. Montgomery (beardless) and Gen. Bowen. The figures at the extreme left and right are orderlies, Confederate and Union, respectively.

(to previous pg., col. 2)

Russell Porter
Law Offices
Maysville, Ky.

January 26, 1956

Dr. Louis A. Warren
1301 South Harrison Street
Fort Wayne 1, Indiana

Dear Dr. Warren:

I have a bronze bust of Lincoln, a duplicate of the Smiling Lincoln which is on display in the Ford Theatre Museum in Washington, D. C. On the back is carved T. D. Jones, sculptor, 1861.

I am interested in the monetary value of this bust and the Museum has referred you as being an authority on the value of the bust. I can account for the ownership of the bust for the past thirty five years and it is in excellent condition.

Thanking you for any information you can pass on to me concerning this matter, I am

Yours truly,

A handwritten signature in cursive script that reads "Russell Porter". The signature is fluid and elegant, with the first name "Russell" being more prominent than the last name "Porter".

RTP:f

11



January 30, 1956

Mr. Russell Porter
Maysville, Kentucky

Dear Mr. Porter:

This is to advise you that Dr. Warren is out of the office on his annual speaking itinerary and will not return until around March 1st.

At this time I will bring your letter to his attention relative to the bronze bust of Lincoln which you have in your possession.

Sincerely yours,

(Miss) Margaret Moellering
Secretary to Dr. Warren

MM:ss



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1944-1945

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1944-1945

1944-1945

1944-1945

1944-1945

JONES

March 5, 1956

Mr. Russell Porter
Maysville, Kentucky

My dear Mr. Porter:

I feel I am not going to be of very much assistance to you in appraising the bust by T. D. Jones which you have in your possession.

We happen to have one in plaster here at our Foundation by Mr. Jones and the best I can recall is that we paid about \$40.00 for it, but if yours is in bronze of course it is worth a great deal more. I do take the opportunity of enclosing a little bulletin which gives you some information about the Jones bust. Regret I cannot give you a better indication of what it is worth but I have never seen one sold yet by Jones that was made of bronze.

Very truly yours,

LAW:WC

Director

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SOME NOTES ON THOMAS D. JONES, SCULPTOR OF LINCOLN

By CECIL K. BYRD

Most of the sculpture of Abraham Lincoln—portrait busts, statues, and equestrian statues—that exists in public parks, municipal buildings, state capitols, and museums throughout the north, from Massachusetts to California, was done after his death by sculptors who had no opportunity to observe or study the living person. These latter-day artists have been assisted in executing Lincoln by viewing such sources as the Volk "Life Mask," contemporary photographs, paintings and engravings, and from reading the literature that goes under the name of Lincolniana. Using these aids and their own imaginative talents as a foundation, Lincoln has been cast in bronze and carved in stone as "frontiersman," "soldier," "lawyer," "statesman," and "emancipator." Many of these pieces have been done as commissions for public authorities or patriotically inspired promotional groups, and the artistic quality ranges from excellent to a sugary sentimental or rather standardized version—a brooding, bent figure presumably representing a man of sorrow and loneliness—that has all the appearance of being the product of an unchangeable and uninspired master mold.

While Lincoln became a frequent subject for the painters from nomination until death (there are today in public and private collections more than a score of canvases reputedly done from life), evidence would seem to prove that he posed for only five sculptors; the claims made for a sixth are still unsupported by more than oral history.

to Columbia. The papers are of value because the unique experiment in co-operative ownership and workers' management lasted for twenty-six years; they are the records of a contemporary and highly competitive industry; and they demonstrate how a great depression affected one kind of business.

ELFRIEDA LANG is *Assistant Curator of Manuscripts at Indiana University.*

These five were not artists of universal talent, and their busts and statues of him, judged solely as works of art, have only minor significance, but as social and historical documents, they are of unquestioned importance because they were modeled from life.

Leonard Wells Volk, who returned from study in Rome in 1857 and opened a studio in Chicago, was the first to sculpture Lincoln. Related by marriage to Stephen A. Douglas, Volk first met the future Civil War President in 1858, during the now famous senatorial campaign of that year, and asked him to sit for modeling. Lincoln apparently agreed, but it was almost two years before he was able to fulfill the promise. While in Chicago, in March, 1860, in connection with a lawsuit in the United States district court, he consented to pose. Volk cast the now famous "Life Mask," and started work on a bust which was completed a short time later. The artist presumably presented to Mary Lincoln a cabinet-sized replica of this bust soon after Lincoln's nomination. Shortly after this, he also made casts of Lincoln's hands.

From the one series of sittings, the "Life Mask" and photographs which he had taken for future reference, Volk was able to turn out several busts, as well as the full sculptured piece, "The Emancipator," now in the Illinois state capitol at Springfield, and the "Lincoln" atop the Soldiers and Sailors Monument in Washington Park, Rochester, New York. The artist applied for a patent on a "Hermes" bust of Lincoln, on May 17, 1860; the patent was issued June 12, 1860. Apparently he sold replicas of "Hermes" during the presidential campaign, for in a letter to James F. Babcock, dated at Springfield, September 13, 1860, referring to a photograph, presumably by Alexander Hesler, Lincoln mentioned Volk: "If your friend could procure one of the

'heads,' 'busts,' or whatever you call it, by Volk at Chicago, I should think it the thing for him."

Volk recorded his experience with Lincoln in *The Century Illustrated Monthly Magazine*, December, 1881, under the title: "The Lincoln Life-Mask and How It Was Made." Though interesting, this account is generally regarded as pure reminiscence, and many of the details of the story are said to be unreliable.

Albert P. Henry, a Kentuckian, was another artist to sculpture Lincoln from life. Henry had no formal training, but displayed some native artistic talents from childhood. He served as an officer in the Union Army, but was captured in 1863 and imprisoned at Libby Prison for nine months. When released, his health was so debilitated that he surrendered his commission and went to Washington to recover and also to seek an opportunity to study and practice his art.

Lincoln became interested in his fellow Kentuckian and agreed to pose for him, making available rooms in the White House for work and modeling during the fall of 1864. The President became so impressed with Henry's ambition and desire for study abroad that he used his influence to get him a consulship at Ancona, Italy, which gave the artist ample opportunity for formal study. While there, Henry used his plaster bust, cast in Washington, as a model to carve a bust of Lincoln from Carrara marble, finishing it in 1866. This bust, probably the most inartistic of the sculpture done from life, was purchased by the Lincoln Monument Association and presented to the city of Louisville, in 1867. It presently is located in the library of the Federal Court in Louisville.

So far as is known, Henry left no personal written record of his association with Lincoln. Robert L. Kincaid

reminded us of this artist in an article, "Forgotten Bust of Lincoln," published in the *Lincoln Herald*, February, 1943.

William Marshall Swayne, a Pennsylvania artist in the employ of the government during the period of the Civil War, was commissioned to do a marble bust of Lincoln to be used in a fair sponsored by the Christian Commission in Philadelphia, in June, 1864. He had previously made busts of Seward and Chase, and secured from the latter a letter of introduction to Lincoln. Using space in the White House and the library of the Solicitor of the Treasury Department as a studio, Swayne received sittings from Lincoln at various times from March to May, 1864.

There is no evidence that Swayne ever started or completed work on a marble bust. A plaster bust coated with bronze, now in the Smithsonian Institution, a statue whose present location eluded us, and an article, "Reminiscences Concerning the Modeling of a Bust of Lincoln," which appeared in *The Federal Architect*, July, 1940, seem to be the entire record of this artist's contact with Lincoln.

Vinnie Ream appears to have been the only woman—we should say girl, for she was but sixteen—to have modeled Lincoln from life. Employed in the Post Office Department in Washington during the Civil War, she became interested in sculpturing under the tutelage of Clark Mills. Ambitious to do a portrait bust of the President, she was granted permission through the influence of Representative James S. Rollins of Missouri to model Lincoln at periodic intervals during the last five months of his life. The bust was completed before or shortly after the assassination.

When Congress decided to memorialize the Martyr President, the young Miss Ream was awarded the contract in 1866 to execute a life-sized statue. Using the bust as a model, she completed the statue which was placed and

dedicated in the rotunda of the Capitol in 1871. A brief account of Ream's impressions of Lincoln appeared in the form of an interview in the *Boston Post* of February 9, 1913, under the caption, "Personal Recollections of Lincoln by the Woman Who Posed Him for National Statue."

A small portrait bust by Martin Milmore, Irish-born sculptor who studied art at Lowell Institute and is remembered for his "Soldiers and Sailors Monument" on Boston Commons, was given to the Indiana University Library for the Lincoln collection, in 1949, by Chaplain and Mrs. Rowland C. Adams. The bust is inscribed: "M. Milmore 1865 Boston." It was given by Milmore to John Edward Henshaw, a student who studied with him, and passed from the Henshaw family to Adams, thence to Indiana. It has been said that this bust was done from life. Unfortunately, we have been unable to find contemporary evidence to support such claims.

Thomas D. Jones, the second artist to sculpture Lincoln, was the son of a stonecutter who followed the paternal craft for several years before turning, without formal training, to sculpturing. Born in Oneida County, New York, in 1811, he moved with his family to Granville, Ohio, in 1837, where he worked for a while on Ohio canals as a stonemason. In 1841, he was in Cincinnati employed as a marble cutter. Soon he began to execute portrait busts in wood, stone, and marble, and within a year was a full-time sculptor. For the next fifteen years, he had studios in Cincinnati; afterwards he established himself in the State House in Columbus, from which city he seems to have moved around wherever his work called him.

Jones and his fellow artists were in demand because of a vogue for sculpture which pervaded the country in the quarter-century before the Civil War. Statuary was con-

sidered fashionable; portrait busts, statues, statuettes, and plain and fancy ornaments of white Italian marble, executed by Americans of the "stonecutter" school or by foreign artists, were to be seen in the drawing rooms of the slavishly stylish. Even the homes of the humble were likely to contain plaster replicas, of very poor quality, turned out in mass fashion by the nineteenth-century "image cutters." This rage for sculpture seeped into political life and led to a close, and not wholly unnatural relationship, between art and politics. Party leaders were quick to see the potential in this development, and an effigy in any medium was considered an effective method of getting candidates and political newcomers before the "people."

Jones had executed several political commissions, including busts of Thomas Corwin and Zachary Taylor for the Whig Party of Ohio, in 1847 and 1848, and one of Lewis Cass for the Democrats of Louisiana, in 1848. He also did portrait busts of Thomas Ewing, Henry Clay, Salmon P. Chase, William Henry Harrison, Winfield Scott, and other prominent persons, in addition to other pieces of sculpture which attracted more than local attention.

After Lincoln's election, Jones was commissioned by a group of Ohio Republicans to go to Springfield and make a bust of the newly elected President. He wrote an account of his journey and experiences with Lincoln and Springfield society in later years, and published this in the *Cincinnati Commercial* of October 18, 1871, under the caption, "Recollections of Mr. Lincoln." Evidently this account was clipped and used by other newspapers, for Rufus Rockwell Wilson published the identical "Recollections" lifted from the *Sacramento Weekly Union*, November 4, 1871, in the form of a pamphlet, in 1934, using the title: *Memories of Lincoln by Thomas D. Jones*.

Two letters, written by Jones from Springfield while engaged in modeling Lincoln, were recently acquired for our Lincoln collection. They are of interest, because they give a close-up and very personal view of the President-elect in that critical period before his inauguration. The addressee is not named in the letters, the salutation consists of "My Dear Friend," but it is believed they were written to Thomas McMillan of Columbus. Judging from the tone in which they were pitched, McMillan was an intimate friend of Jones. They are long epistles and we quote below only those parts that pertain to Lincoln. The originals are faithfully transcribed without the use of *sic* to indicate ingrammaticisms:

St. Nicholas Hotel
Springfield Illinois Dec. 30/60.

Reached Springfield 6.0 clock Pm Chrissmass day—Sent word to Mr Lincoln that I was in town, at the same time requesting him to say at what hour I could call on him—He named 9.0 clock the nex morning—I called, and was very cordially received—I presented Gov. Chase's letter first, for it was the first in order—after reading it, he remarked, "as strange as it may appear, I have never see Gov. Chase"—"I look upon him as the Moses that brought us out of the land of bondage, but he has not been as lucky as some of us in reaching the promised land." "I esteem him highly, very highly"—"be seated sir"—as much as I approved of his admiration of our friend, I was at the same time, to use the language of R. C. Parsons, of Cleveland, "I was astounded at the man's simplicity & modesty." In a few minutes, all arrangements were agreed upon about taking his bust, or at least, as far as the sittings were concerned—While conversing with him, he reminded me of Hallecks description of Connecticut—"It is a rough land of earth &c" To be brief, what little I have

seen of him, he will do to tie too—He is the man for the hour—and that includes *all* that can be said of any one—He reminds me of a rough block, of the old red primitive sand-stone—thoroughly tried by fire, and capable of enduring much more—The Union may be divided, before he is inaugurated, but he is the political Vulcan [?] that will weld it together again—at least, as far as I have been able to infer from his conversation,—his mind is fully made up on that point—He has all the *positive* qualities of a Statesman and Soldier, combined *with* the firmness of a Jackson, and the clear perception of a Clay—He will be president of thirty three States, and nothing less. That is *his* ultimatum, let demagogues wheedle one another as much as they may, What Lincoln swears to do, he will execute to the full letter of the law and the Constitution. After room hunting for several days, I was compelled to take a room in the St. Nicholas, a sort of Neil House on a small scale—It is the best, and cleanest House in town—I have made two studies of Mr Lincoln at my room—I will put up my clay on monday, or Newyears day—I want to make a thorough study of Mr Lincoln's head before I begin the clay model. I have a severe task before me. He is by far the most difficult subject that I have ever encountered—

St. Nicholas Hotel
Springfield Illinois
Feb. 11 1861

In reply to your question touching a foreign appointment, I spoke to Mr. Lincoln on the subject, and gave him a graphic description of your efforts in his cause &c—He replied that he would be happy to serve you, when applied to in the city of Washington, *where* (I know) he refers all of his friends. One of the strongest of Mr Lincoln's characteristics, is, his unfeigned gratitude to his friends, hence the great hold Gov. Chase has upon him, in consequence of his efforts in Lincoln's

behalf in 1853. If you are still on good terms with Gov. Chase, (which I sincerely hope you are) you can get almost anything you desire of Mr Lincoln through him. Do not fail to make *early* application—Do not write more than a page of this size to him—He hates long letters—long applications. He generally opened about seventy letters every morning in my room. He *read* all the *short* ones—laid all of the long ones aside. One morning he opened a letter of ten or twelve pages folio—he immediately returned it into the envelope—saying—“That man ought to be sent to the Penitentiary, or lunatic assylum”. When you write him, refer him to Gov. Chase and myself, and do not fail to call on him in Columbus—enquire after me—he may remember you from my description, but he will never forget you—a *young lady* on your arm at the same time will not harm you. I believe I have indicated the only true course to reach him, and he is approachable as a child—God bless him!—I hated to part with him this morning—I witnessed his shaking hands with his old friends and neighbors, for one half hour this morning—All he said to me was the *Point* of a good story I had told him last Wednesday—after he bid his wife and little boys “good-bye”. I saw Mrs Lincoln and her sons to the carriage that conveyed them back to the hotel. Mrs Lincoln remarked, “I regret we have not seen more of you this winter”, “but do not fail to come and see us, when you visit Washington.” Mrs Lincoln leaves this evening—you may see her in Columbus—She had intended to remain a week or so with us—but General Scott telegraphed last evening that she must accompany her husband for what reason, I know not. I have spent some very happy hours with Mr. Lincoln. He is such a perfect child of nature—so fond of fun—tells the best stories in the world, and more of them than any man I have ever met—He retained his self possession until last Saturday, when the uncertain future seemed to absorb his whole being.—it took two of my best stories

to wake him up—when he became as genial again as a summers morn—The only quiet retreat he had for some time before he left, was my room, where he could write, and read his letters in peace. Parts of his inaugural address, were written in my room.—leggs crossed—using one knee as a writing table . . . I will not be able to finish my bust of Mr Lincoln before the first of March next. Hitherto I have mostly devoted my attention to the face and expression—The hair, and draperies are all indicated and want much labor on them to make them what they should be. My bust of Ewing was a great success, but my bust of Lincoln is a triumph, considering all the surrounding difficulties, and the character of my subject. While Mr Ewing's bust is grand and even expressive in repose—Mr Lincoln's is hard, liney, and nothing in repose—Care worn, or rather *thought* worn, as the face of old Dante, but *when* it is illuminated with thoughts or emotions, it is everything one could desire—To produce that illumination of the face has been my *chief* study, to say nothing of pose and and arrangement of drapeys. I believe I *have caught* the right expression or treatment of his face—at least all of his intimate friends say so, and that it is the only likeness ever made of him—Even the best Photographs of him, give you no idea of the *man*. You shall judge of my success when you see it.

We do not know exactly when Jones terminated work on the clay model. Apparently it was his intention to complete it in Springfield, for the *Illinois State Journal* (Springfield) commented favorably on his partially finished work, in an issue of January 29, 1861, adding, "When the Bust is furnished [i.e., finished], an opportunity will be afforded our citizens to see it." Soon after the clay model was molded to his satisfaction, it was Jones's practice to make a plaster model before the clay had an opportunity to contract. Once the plaster was complete, the clay model was destroyed.

Two plaster busts of Lincoln by Jones, both possibly cast from the original clay model, are in existence, one in the Ohio State Museum and the other in the New York Historical Society. Both are inscribed: "T. D. Jones, Sculptor 1861."

In addition to the plaster busts of Lincoln, two others by Jones are known. One is a marble bust that is part of the Civil War Memorial in the rotunda of the capitol at Columbus, Ohio. This memorial, executed for the Soldiers' Memorial Society, was dedicated in January, 1871, but the marble bust of Lincoln was done long before the dedication. A bronze bust reputed to have been modeled by Jones from life, in 1864, was formerly in the collection of William Randolph Hearst. We have not been able to uncover any evidence that Lincoln posed for Jones more than the one period, in 1860-61, in Springfield. Jones made no mention of a second series of sittings in his "Recollections of Mr. Lincoln." It is our considered guess that all of his sculptured works of Lincoln stemmed from the one clay model finished in Springfield in 1861.

Some of the information relating to Jones has been obtained for these notes from a pamphlet compiled by Samuel L. Leffingwell: *Sketch of the Life and Labors of Thomas D. Jones, Sculptor, together with a list of his works and the date of their execution* (Columbus, Ohio, 1871). Included in this pamphlet is a section written by Jones telling "How Statues Are Made," in which he outlines his method of work step by step: first a charcoal or chalk sketch on paper, then the clay model, followed by the plaster cast. "When all of the sections made in plaster from the clay model are neatly joined together, so as to look like a complete whole, the plaster model then is ready to be transferred to the foundry to be cast in bronze, or taken from the

studio into the carver's shop, where it is copied into stone or marble, by absolute measurements." Jones summarized what could be termed his artistic credo in this manner: "This much is certain. It requires a man of brains to give the impress of mind to matter—that is to the canvas and marble All great works are, more or less, the reproduction of the artist or poet's second self."

Through correspondence or the intermediation of a friend, one other contact between Jones and Lincoln is recorded. On March 6, 1865, Lincoln addressed a note to his Secretary of State, William H. Seward, saying: "I have some wish that Thomas D. Jones of Cincinnati, and John J. Piatt, now in this city, should have some of those moderate sized consulates which facilitate artists a little [in] their profession. Please watch for chances." It is not recorded that Jones ever received an appointment.

Probably Jones's chief claim to lasting fame will be the "Lincoln" in the Civil War monument at Columbus. Edna Maria Clark, in *Ohio Art and Artists*, adequately summed up his rank as a sculptor: "He was a man of positive talent and originality, but always shows the lack of education." Certainly his conception of art was largely conditioned by the tastes and styles of his contemporaries.

CECIL K. BYRD is Associate Director of Libraries at Indiana University.

REPORT OF THE RARE BOOK LIBRARIAN, JULY, 1956-JUNE, 1957

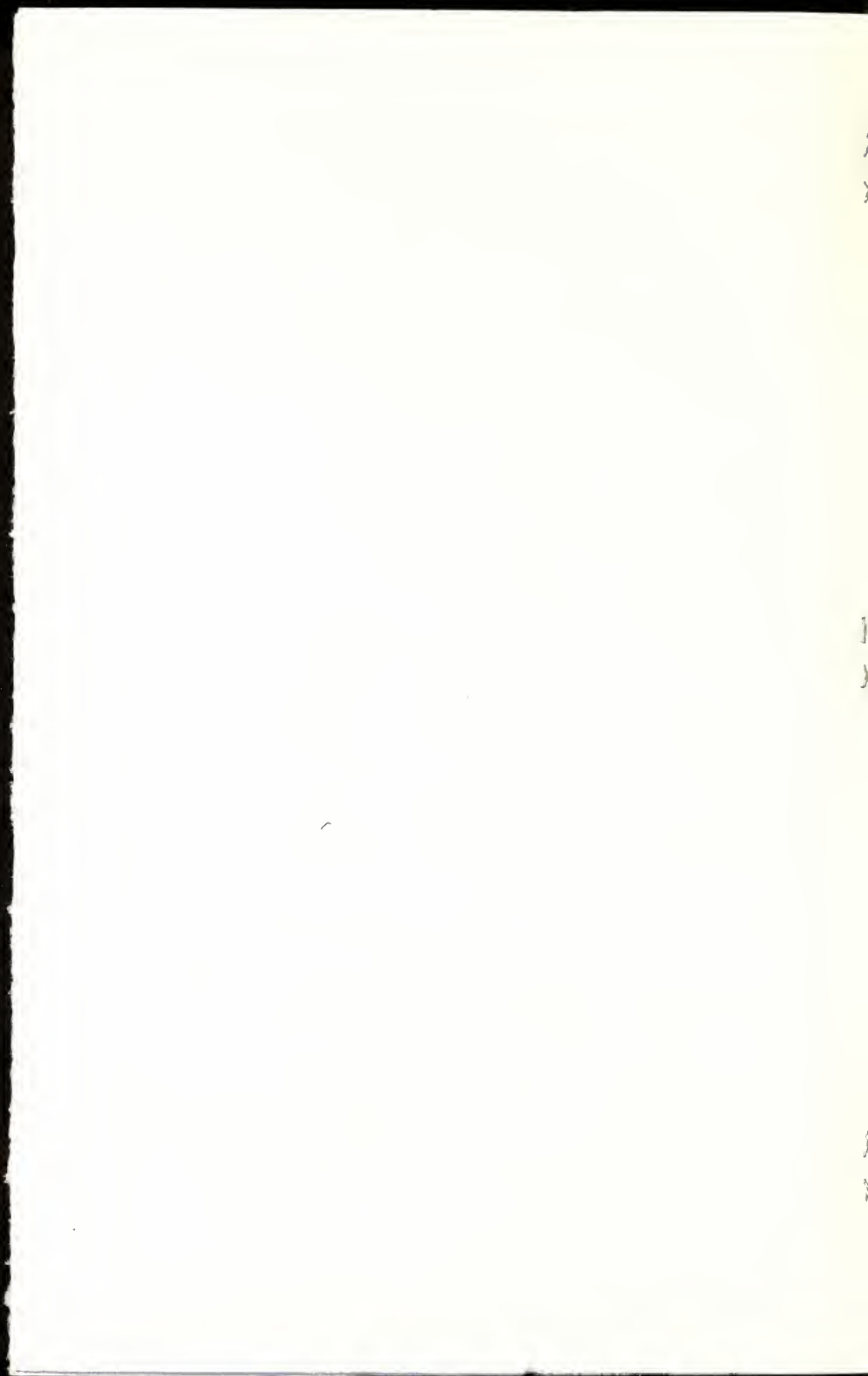
By DAVID A. RANDALL

Unusual opportunities in the market and gifts during the past year accounted for major acquisitions in English literature and history, American literature and Americana, printing, bibliography, medicine, and classical music.

Taken chronologically, our incunabula were strengthened by five additions; the most important, a fine St. Augustine *De civitate dei* (Jenson, Venice, 1475), one of the very earliest examples of his use of Gothic type, and the same work, Venice or Florence, A. Miscomini (1480?), in its first Italian edition. Of later presses, there is a fine copy of the first issue of Ben Franklin's printing of *Cato Major* (Philadelphia, 1744), admittedly the finest production of the Colonial press and a Baskerville Bible (Birmingham, 1763), in its correct state and in a handsome contemporary binding. Useful material in the form of a collection of some 336 Douglas McMurtrie reprints relating to printing and bibliography, and a notable lot of the works of the late British bibliophile, Holbrook Jackson, including letters and manuscripts and his own copy of his celebrated *Anatomy of Bibliomania* (London, 1931), 2 volumes, extensively annotated for a second edition which was never published, was obtained.

Americana are headed by the first newspaper appearance of the *Declaration of Independence*, printed in *The Pennsylvania Evening Post*, July 6, 1776. This was the only important contemporary printing lacking from the Lilly collection, and is particularly valuable, as it is the form in





Letters By Ohio Sculptor Give Insight On Lincoln

Bloomington, Ind., Feb. 9 —
Two letters written by an Ohio

sculptor of his impressions of Abraham Lincoln as the president-elect sat for his sculpture have been added to Indiana university's extensive collection of the Great Emancipator.

According to Cecil K. Byrd, I.U. associate librarian, who arranged the acquisition, the letters are important because they give a close up and very personal view of the President-elect in the critical period before his inauguration.

The letters are by Thomas D. Jones who was commissioned by Republican leaders of Ohio to go to Springfield, Ill., to make a bust of Lincoln. A marble bust by Jones is in the rotunda of the capitol at Columbus, Ohio, as part of the Civil war memorial. A plaster bust is in the Ohio state museum and another in the New York Historical society.

Of his first impression of Lincoln, the sculptor on Dec. 30, 1860, wrote: "He reminds me of a rough block of the old red primitive sandstone, thoroughly tried by fire and capable of enduring much more. The Union may be divided before he is inaugurated, but he is the political vulcan that will weld it together again. At least, as far as I have been able to infer from his conversation, his mind is fully made up on that point.

"He has all the positive qualities of a statesman and soldier, combined with the firmness of a Jackson, and the clear perception of a Clay. He will be president of 33 states and nothing less. That is his ultimatum, let demagogues wheedle one another as much as they may. What Lincoln swears to do, he will execute to the full letter of the law and the Constitution."

In the other letter dated Feb. 11, 1861, the sculptor commented "one of the strongest of Mr. Lincoln's characteristics is his unfeigned gratitude to his friends" and assured Thomas McMillan, of Columbus, to whom he was writing, that to secure a foreign appointment McMillan should apply to Lincoln in Washington after the inauguration, being

sure to mention Jones and Governor Chase of Ohio.

"I have spent some very happy hours with Mr. Lincoln," Jones added. "He is such a perfect child of nature, so fond of fun, tells the best stories in the world and more of them than any I have ever met. He retained his self-possession until last Saturday when the uncertain future seemed to absorb his whole being. It took two of my best stories to wake him up, when he became as genial again as a summer's morn. The only quiet retreat he had for some time before he left was my room, where he could write and read his letters in peace. Parts of his inaugural address were written in my room, legs crossed, using one knee as a writing table."

The sculptor told of the difficulty of capturing a likeness of the president-elect: "Mr. Lincoln's (face) is hard, liney and nothing in repose, care worn, or rather thought worn, as the face of old Dante, but when it is illuminated with thoughts of emotions, it is everything one could desire . . . even the best photographs of him give you no idea of the man."



The
PAUL REVERE
LIFE INSURANCE COMPANY

WORCESTER 8, MASSACHUSETTS

FRANK L. HARRINGTON
PRESIDENT

December 15, 1958

Dr. Gerald McMurtry
Lincoln Foundation
The Lincoln National Life Insurance Co.
1301-27 South Harrison Street
Fort Wayne 1, Indiana

Dear Dr. McMurtry:

Through the cooperation of Gordon C. Reeves, General Counsel of your company, you sent me considerable material on Thomas D. Jones.

Mr. Jones who did Lincoln several times also did Chief Justice Chase for the Old Supreme Court Room in the Capitol at Washington. I recently saw it through the office of the Architect of the Capitol and the Sergeant of Arms of the Senate.

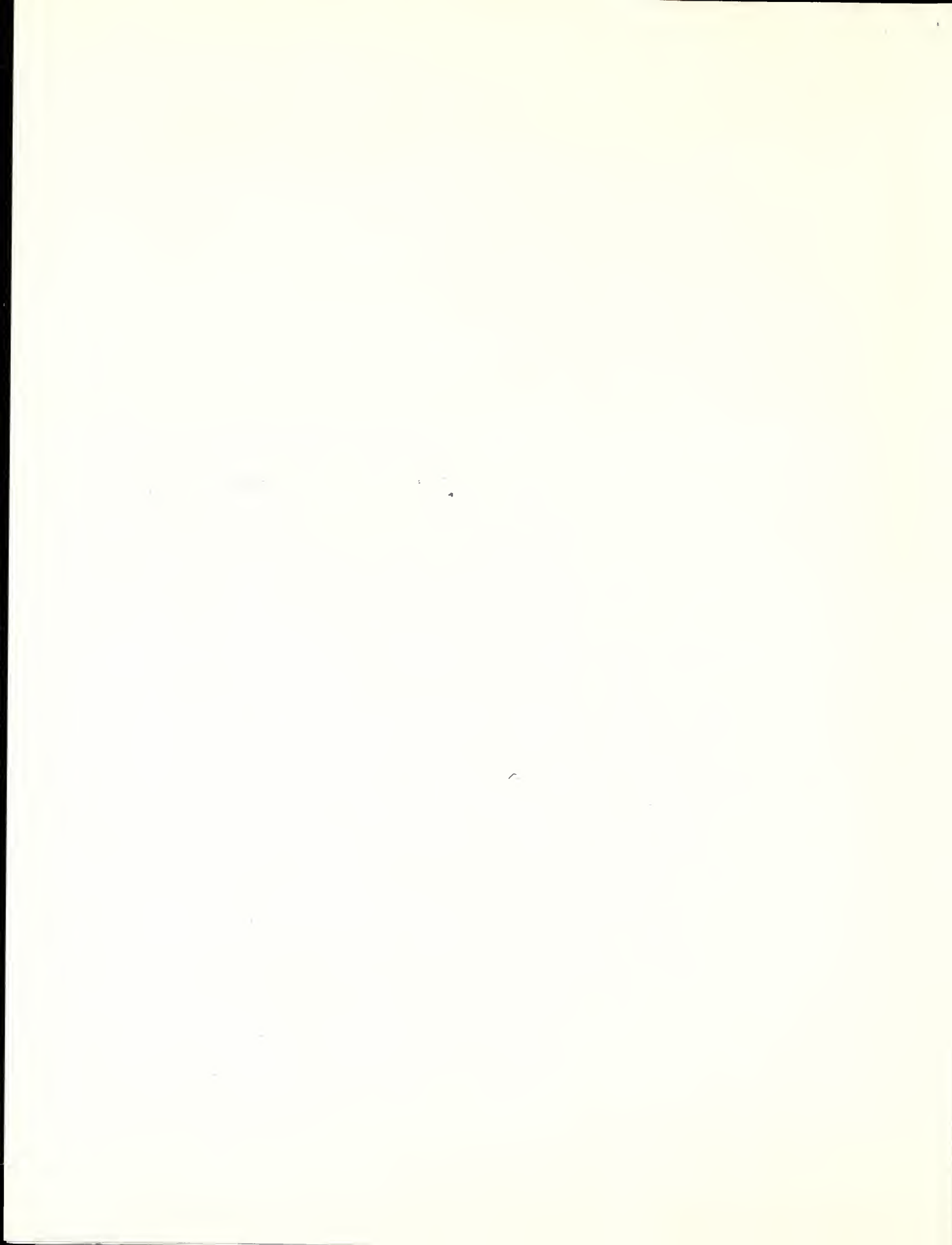
My purpose in writing you is to inquire whether you would have a copy made of the picture of Mr. Jones as it appears in the pamphlet "Memories of Lincoln". The Architect of the Capitol, J. George Stewart, is planning a book on the artists who have contributed to the work in the Capitol and they would like a picture of Mr. Jones. They have a picture of him when he was considerably older and resembled Walt Whitman. The picture which they desire is in the above-mentioned pamphlet, "Memories of Lincoln", which you kindly photostated for me. I would gladly pay any charges on the picture. Naturally a photostat won't serve the purpose.

Mr. Jones was my great-great uncle. Some of the art digests refer to him as Thomas "Dow" Jones, but his correct name is Thomas "David" Jones. His nephew, William Harvey Jones, is still living in Columbus and I visited him recently. He said that following the Welsh custom the middle names of all the Jones boys were David after their father.

Your courtesy in this connection would be appreciated. Send the picture directly to J. George Stewart, Architect of the Capitol at Washington, D. C.

I thought you would be interested in a list of the works of Thomas D. Jones and I enclose a copy.

Gent



Page 2

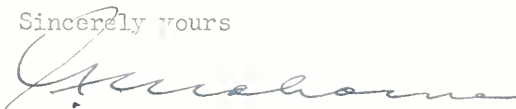
December 15, 1958

Dr. Gerald McMurtry

In "Lincoln In Portraiture" there is another bust of Lincoln by Jones which at that time was in the Hearst collection. I have a clipping saying it was sold and the Hearst people do not know where it is. Would you know the whereabouts of that sculpture?

Early this week I also saw a bust of Lincoln in New York Historical Society which is from the same model as the Lincoln in the Capitol at Columbus. I understand you also have a copy of this work.

Sincerely yours



Orville F. Grahame
Vice President and
General Counsel

OFG:jdy
Enc.

Works Executed by T. D. JONES, Sculptor.

Order of Time, Etc.

(Col. 1)

Bust of John H. Coleman; Cincinnati, 1842.

General W. H. Harrison, colossal bust in stone for Jacob Hoffner, Esq.,
and a dolphin for his fountain; Cincinnati, 1842.

Resurrection piece in stone; alto relievo.

A group of eight figures in freestone.

A colossal statue in wood, a fireman in costume, from life; Cincinnati,
1844.

A bust of Hon. Henry Clay, modeled from life; Lexington, Ky., 1844.

A colossal statue of General Marion, in wood; Cincinnati, 1845.

A basso relievo, three figures in bronze, Arabesque style, for the
Catholic Cathedral, Cincinnati, 1846.

A statue of an Angel of Hope, in marble; Cincinnati, 1846.

A bust of Dr. Clark; Cincinnati, 1846.

A bust of Delafield Rand, Esq.; Cincinnati, 1846.

A bust of Dr. Mason; Cincinnati, 1847.

A statue of Faith, life size; Cincinnati, 1847.

A bust of Hon. Thos. Corwin, by order of the Whigs of Ohio; 1847.

A bust of Gen. Z. Taylor, modeled from life for the Whigs of Ohio;
Baton Rouge, Louisiana, 1848.

A bust of Hon. Lewis Cass, Michigan, from life, for the Democrats of
Louisiana, 1848.

A bust of Bishop McCoskrey, modeled from life; Detroit, Michigan, 1849.

Bust of grandson of General Cass; 1849.

A bust of General Winfield Scott, modeled from life, by order of the
citizens of Detroit; New York City, 1850.

A bust, in marble of General Cass, for citizens of Detroit; 1850.

A medallion of Henry Clay, modeled from life, at Washington, 1851, from which was executed the gold medal presented to the eminent statesman by the Whigs of New York. This is the latest issue of a copy of the features of the great man taken from life.

A bust of H. L. Stuart, Esq.; New York City, 1851.

A bust of Wm. Vincent Wallace; New York, 1851.

A medallion of C. C. Wright; New York, 1851.

A medallion of T. Addison Richards, Esq., artist; New York City, 1852.

A medallion of General Washington, modeled from a cast taken of his face while President of the United States, and, therefore, the most correct portrait in existence; 1852.

A medallion of Queen Victoria, modeled by one of Her Majesty's subjects, and has been pronounced a very ... (embo)diment of the reigning monarch of Great Britain; 1852.

Cabinet bust of Augustine Mullett; 1865.

(Col. 2)

Copy of the Jury Medal of the great Exhibition; 1852.

A medallion of Mr. Jessup; Sheffield, England, 1852.

A medallion of Hon. Daniel Webster, modeled from life; 1852. This is the last likeness taken of the great Statesman.

A cabinet bust of Julia Dean; 1852.

A medallion of Wm. Walcutt, Artist; New York City; 1852.

A medallion of His Grace, Archbishop Hughes, from life; 1853.

An alto relievo, a group half the size of life, for a block of marble, to be presented by the Welsh citizens of New York to the Washington Monument; 1853.

A bust of Zadack Pratt, Esq., of Prattsville; New York, 1854.

A bust of N. T. Hubbard, Esq., Merchant, for the Merchant's Exchange, New York City; 1854.

A bust of the Rev. E. H. Chapin, from life; New York, 1854.

A medallion of Jas. H. McCafferty, Esq., artist; New York, 1854.

A medallion of Charles B. Stuart, Esq., the poet; New York, 1855.



A medallion of Jacob Dallas, Esq., artist; New York, 1855.

A bust of Geo. Law, New York; 1855.

During the year of 1856 was mostly engaged making designs for monuments.

A bust of Bancroft, the artist, at Lexington, Ky.; 1857.

A bust of J. C. Breckinridge; Lexington, Ky., 1857.

Made a design for the Pioneer Monument at Cincinnati, in 1859.

A bust of Chief Justice Chase; Columbus, 1858.

A bust of Hon. Thos. Ewing; Lancaster, 1859.

A design of the Perry Monument; Put-in-Bay, Lake Erie, 1859.

A bust of the late President Lincoln; Springfield, Illinois, 1861.

A medallion of Father Collins; 1861.

A bust of W. W. Fosdick; 1863.

A cabinet bust of Capt. Brutton; 1865.

Cabinet bust of the late President Lincoln; 1865.

Colossal statue of a soldier, 12 feet high, executed in stone for the State of Indiana; 1866.

A colossal statue of a soldier, 12 feet high, executed in stone; Pomeroy, Ohio, 1868.

The Lincoln and Soldiers' Memorial, erected in the rotunda of the State Capitol of Ohio; 1872.

A bust of Chase in marble; Cincinnati, 1872.

A bust of Chase in marble, for the Supreme Court of the United States; Washington City, 1876.

A bust of the Hon. Reverdy Johnson; Washington, D. C., 1876.

(Bottom Caption)

All of the above works are pronounced by competent judges not only to be excellent likenesses, but the most beautiful works of art produced in the United States.

From the back of a photograph of T. D. Jones, Sculptor, by Elliott and Armstead, Photographers, Columbus, Ohio.

December 17, 1958

Mr. Orville F. Grahame
Vice President & General Counsel
The Paul Revere Life Insurance Company
Worcester 8, Massachusetts

Dear Mr. Grahame:

I have your letter of December 15th. Many thanks for the additional material on Thomas D. Jones. Your letter and enclosures will find a place in our files.

I am having a photograph made of Thomas D. Jones. This is being copied by our photographer from the pamphlet "Memories of Lincoln". We will make no charge for this service. I will send it to Mr. J. George Stewart in a few days, or as soon as the photographer delivers the photograph.

The Jones bust that we have in our Foundation is identical to the one illustrated in "Memories of Lincoln".

Yours sincerely,

R. Gerald McMurtry

RGM:hw

P.S. I am very glad to have a complete list of the works executed by Thomas D. Jones.

101:7625



The Thomas D. Jones
bust of Abraham
Lincoln.

close friends, the Treasurer excused himself from taking any official action by asking, "Suppose Mr Lincoln should disgrace himself; what would we do with his bust?" (Jones reported this quotation to Lincoln's secretary John G. Nicolay in a letter which he asked the latter to show to the President.)

Sculptor Jones made a very limited number of casts of his Lincoln bust—only half a dozen or so have been located—but one was installed in the Red Room of the White House during the Civil War. The state of Ohio later engaged him to cut a heroic-size model of his work in Carrara marble, and this copy is in the Ohio Statehouse in Columbus.

Although the state of Illinois failed to acquire a copy of this famous bust in 1861, one was recently purchased and will be installed in the State Library room of the reconstructed Old State Capitol in Springfield. This rare original signed copy was located and purchased by the State Historical Library after seven years of negotiations.

WAYNE C. TEMPLE
Illinois State Archives

107 YEARS LATE— OLD CAPITOL TO GET BUST OF LINCOLN

For a month and a half, beginning in the last week of December, 1860, President-elect Abraham Lincoln posed nearly every morning for Sculptor Thomas D. Jones in the latter's pleasant, light room on the top (fourth) floor of the original St. Nicholas Hotel in Springfield. Jones, a famous and talented sculptor from Cincinnati, was thus able to observe Lincoln in an intimate, relaxed mood, and the result of these sittings was what many critics consider the finest and most accurate Lincoln bust modeled from life.

While Jones carefully formed the "mud head," as his subject called it, Lincoln composed many of the speeches he would deliver later on his way to the nation's capital. He also put the finishing touches on his First Inaugural Address in Jones's studio.

After Lincoln left Springfield on February 11, Jones remained at the St. Nicholas, finally completing his presidential bust by July 2, 1861. He then cast the life-size likeness in plaster and exhibited his handiwork for the first time on August 24.

A number of Springfield citizens immediately thought that a copy of the bust should be purchased and installed in the State Library in the Capitol, where Lincoln had been a frequent visitor. Jones offered to sell a copy to the state, but his proposal was rejected. S. M. Willson, private secretary to Governor Richard Yates, went so far as to entreat the State Treasurer, William Butler, to take the first step toward making the purchase. Although Lincoln once roomed with Butler and they could be considered



The Thomas D. Jones
bust of Abraham
Lincoln.

close friends, the Treasurer excused himself from taking any official action by asking, "Suppose Mr Lincoln should disgrace himself; what would we do with his bust?" (Jones reported this quotation to Lincoln's secretary John G. Nicolay in a letter which he asked the latter to show to the President.)

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WAYNE C. TEMPLE
Illinois State Archives

February, 1972

HOBBIES—*The Magazine For Collectors*

(Chicago Sun-Times Photo by Bob Kotalik)

MR. LINCOLN TAKES A PLANE TRIP

Recognize the traveler aboard the plane? He was a fellow who traveled to Springfield, Ill., from Chicago and vice versa many times, but never by plane. The bust of Abraham Lincoln, sculpted by Thomas D. Jones in Springfield in 1860-61 from live sittings in the old St. Nicholas Hotel there, underwent restoration in Chicago. Owner of the sculpture, King V. Hostick, well known to HOBBIES readers because of his contributions on outographs, and prominent collector of historical Americana, Springfield, announced that the bust would be presented to the Illinois Executive Mansion.



return to Lincoln National Life Foundation

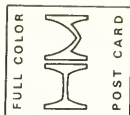
Thomas K. Jones -
East of Lincoln

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5/5

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91-2
One of four known statues of Abraham Lincoln by T. D. Jones, is in the lobby of the Hotel St. Nicholas, Springfield, Illinois. President-elect Lincoln sat for the clay model in the original Hotel St. Nicholas after his election, from December 1860 to February 1861. The statue was finished before he left Springfield for his inauguration.



GIANT POST CARD

Distr. by: Herbert Georg Studio, Inc.



One of four known statues of Abraham Lincoln by T. D. Jones, is in the lobby of the Hotel St. Nicholas, Springfield, Illinois. President-elect Lincoln sat for the clay model in the original Hotel St. Nicholas after his election, from December 1860 to February 1861. The statue was finished before he left Springfield for his inauguration.

General



HOTEL ST. NICHOLAS

4th and Jefferson
Springfield, Illinois

217/525-1800

CONCOURSE



june 1976 springfield, illinois vol. 58 no. 6

illinois libraries



miscellaneous issue

michael j. howlett, secretary of state and state librarian
 mrs. kathryn gesterfield, director, illinois state library
 mrs. irma bostian, editor

| Name | Area Specialization | Term Expires |
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| Dr. Alex Ladenson, Special Executive Assistant to the Board of Directors The Chicago Public Library | Public Libraries | 1976 |
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| Libraries and Independent Learners: A Limited Study. | Florence R. Lewis | 504 |
| State of the Art of School Library/Media Development in Illinois, 1976 | Marie Rose Sivak | 518 |

Cover:

*T. D. Jones' bust of Lincoln in St. Nicholas Hotel, Springfield, Illinois.
Made 1860-1861.*


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(11,000 — June, 1976)  14

lincoln as seen by t.d. jones

wayne c. temple
curator of special historical projects
illinois state archives
springfield, illinois

Few sculptors ever enjoyed the rare privilege of modeling Abraham Lincoln from life. Leonard Wells Volk and Clark Mills fashioned life masks of him, the former actually completing statues of the Sixteenth President. William Marshall Swaine and Albert P. Henry also secured sittings from the ever-busy Chief Executive and produced mediocre busts. Although Vinnie Ream is often credited with having sketched and measured Lincoln at the White House, her claims are unproved by contemporary evidence. But Thomas D. Jones certainly received the greatest amount of sitting time from Lincoln, and his busts of the Great Emancipator are perhaps the finest ever executed.

Born of Welsh parents, Jones — the oldest of ten children — came into the world at Oneida County, New York, on December 12, 1811. As a youth on his parents' farm in New York State, Tom obtained only a grade school education. Nevertheless, he applied himself wholeheartedly to his school work. Upon attaining manhood, Jones departed from the family hearth to become a tanner at Newark, New Jersey. There, he suffered either ill health or homesickness. As a result, he retreated to the comforting shelter of his father's home and then went with him to a location near Granville, Ohio.

In the Ohio Country, Thomas cut stone for use in the canal locks and upon occasion produced monuments for grave markers. Each winter, when freezing temperatures caused a halt in the canal work, Jones taught school.

By 1841, Jones had inaugurated his artistic career on a full-time basis in Cincinnati. He had drifted into that city to carve marble, and during the coming years he designed and constructed mausoleums and monuments in Spring Grove Cemetery. He boarded with John H. Coleman, who labored as a stonecutter, and in spare moments modeled a bust of him — the artist's first one. During 1842, Jones turned out a huge bust of William Henry Harrison in stone. Patrons of the arts soon offered him further commissions. His work proved to be excellent, and he quickly and proudly designated himself as a "Sculptor."

Whig party leaders in Cincinnati asked him in 1844 to proceed to Lexington, Kentucky, and make a bust of Henry Clay. With his career in fine arts now fairly

launched, other jobs followed swiftly. He modeled Thomas Corwin, General Zachary Taylor, General Lewis Cass, General Winfield Scott, Spencer T. Bancroft, John C. Breckinridge, Salmon P. Chase, Thomas Ewing, etc.

So it came about that Robert M. Moore — who later secured a commission as an officer in the Tenth Infantry Regiment of Ohio Volunteers — and other Cincinnati Republicans implored Thomas D. Jones to sculpt a bust of President Elect Abraham Lincoln at Springfield, Illinois. They, of course, promised Jones a suitable fee.

With Moore as his traveling companion, the sculptor entrained at Cincinnati for the Illinois capital city on Christmas Eve, December 24, 1860. Their long route lay through Indianapolis, Lafayette, and State Line. Severe snow storms delayed their passage, but finally at supper time on Christmas Day the weary travelers reached their destination. On legs stiff from hours of inactivity, Sculptor Jones stepped gingerly down from his confining Great Western coach and dispatched an urgent message to Lincoln, saying that he had just arrived and begged the President Elect to grant him an interview so that sittings could be arranged. In due course an answer was returned, setting the time for such a meeting at 9 A.M. the following morning.

Next day at the scheduled hour, Jones and Moore showed up at the governor's reception room in the State House where Lincoln received callers. For the past several months, Governor John Wood had kindly allowed Father Abraham to utilize one room of the governor's facilities in the capitol. These quarters appeared much more appropriate and dignified than the quaint, dusty and much-abused Lincoln & Herndon law office immediately across the street to the west. Besides, the Illinois State Legislature was not then in session, and the interim Chief Executive had little necessity to use all of his allotted space on the southeast corner of the second floor.

Here, under the gaze and scrutiny of prying newspaper reporters, congregated both the curious as well as the political office seekers who converged in this chamber to consult with or cajole Lincoln. Even several practitioners of the fine arts put in their appearance to paint or sketch the former Railsplitter as he joked and

conversed with noisy myriads of crowding and shoving humanity.

With genuine cordiality, the tall Prairie Circuit Rider welcomed his Cincinnati guests. To identify themselves properly, Jones presented Lincoln with two impressive letters of introduction: one from Thomas Ewing and another from Salmon P. Chase. Upon finishing the latter, Lincoln divulged that "as strange as it may appear, I have never seen Governor Chase." "I look upon him as the Moses that brought us out of the land of bondage," continued Lincoln, "but he has not been as lucky as some of us in reaching the promised land. I esteem him highly, very highly. Be seated, sir."

With these few words of comment, a warm friendship commenced between Lincoln and Jones. If the reader seeks the full story of Jones' life, please consult the author's book entitled *Abraham Lincoln and Others at the St. Nicholas* (Springfield: St. Nicholas Corporation, 1968).

Having an excellent opportunity to watch the President Elect, Jones set down several of his observations on paper. Two of these items are letters which the artist wrote to a friend in Columbus, Ohio, William Linn McMillen, and are housed in the Lincoln Collection of Indiana University, Bloomington, Indiana. Jones addressed McMillen as "My Dear Friend." A newspaper story captioned "Jones' Bust of Mr. Lincoln" appeared in the *Daily Illinois State Journal* (Springfield), Tuesday, January 29, 1861, p. 3, c. 2. His letter to John G. Nicolay is in the Robert Todd Lincoln Collection of the Papers of Abraham Lincoln at the Library of Congress (No. 42092). "Recollections of Mr. Lincoln" came out in the Cincinnati *Commercial* for October 18, 1871, p. 4, cc. 5-6.

St. Nicholas Hotel
Springfield Illinois Dec. 30/60.

My Dear Friend

Left Cin[cinnati] half past seven o'clock Chris[t]mass Eve — reached Lafayette Indiana 4 o'clock next morning — where I took the cars 11. a.m. for Springfield — reached the State line, where we changed cars, about 1. o'clock p.m. a distance of one hundred and twenty miles to Springfield. We soon struck the grand Prairie, which extends from Chicago to Cairo — and from the State line to Springfield. It was the first time I ever beheld a real Prairie, and even in winter, covered with snow, it is a rare scene. Just enough of the brown dried grass, protruding through the snow to give it all the appearance of a sandy desert — skirted in the dim distance, with forest trees, which gives it a blue horizon — as though it dipped in the lake or ocean.

Sometimes a few straggling trees would approach the Rail Road — and stood in clumps, as like groups of tall Bedouins or Berbers, waiting for their loved Camels, to convey them to their long hoped for Meca. Most of the farm houses seemed to avoid the Rail Road, for what reason I could not conjecture — and they appeared gloomy enough — something like Arab tents pitched for the night — in only two or three places did I see any effort made to cultivate shade tree[s], to lend their grateful shade in summer, or to brake the force of storms in winter. With all of their heaped up and over flowing corn-cribs, standing near the Rail Roads, there was all the appearance of squalid magnificence or plenty — such may seem a paradox, but it is too true. These western Prairies are no doubt glorious in summer, but there is much to attract one's attention in winter. The general appearance of the Prairie, is that of the broad dead swells of the ocean after a heavy storm, as though the Great auther had crystalized the waves or dead swells of some inland lake or sea. Earth quakes may have formed them in those grand undulating lines but be it as it may, they have no ordinary attraction for me even on a snowy day in winter. As we approached Springfield there was just space enough between the clouds and the horizon to see a . . . sun-set on the Prairie. I have never witnessed such a glorious sight! Not even on our lakes, or the ocean. The last golden glances of the God of day, as he bid us good night, penetrated my very soul. I shall not attempt to describe them — but they shall ever live in my remembrance. Reached Springfield 6. o'clock P.M. Chris[t]mass day. Sent word to Mr Lincoln that I was in town, at the same time requesting him to say at what hour I could call on him. He named 9. o'clock the nex[t] morning. I called, and was very cordially received. I presented Gov. [Salmon P.] Chase's letter first, for it was the first in order. After reading it, he remarked, "as strange as it may appear, I have never seen Gov. Chase." "I look upon him as the Moses that brought us out of the land of bondage, but he has not been as lucky as some of us in reaching the promised land." "I esteem him highly, very highly." "Be seated sir." As much as I approved of his admiration of our friend, I was at the same time, to use the language of R. C. Parsons, of Cleveland, "I was astounded at the man's simplicity & modesty." In a few minutes, all arrangements were agreed upon about taking his bust, or at least, as far as the sittings were concerned. While conversing with him, he reminded me of Hallecks description of Connecticut. "It is a rough land of earth & c." To be brief, what little I have seen of him, he will do to tie too. He is the man for the hour, and that includes *a//* that can be said of any one. He reminds me of a rough block, of the old red primitive sand-stone — thoroughly tried by fire, and capable of enduring much

more. The Union may be divided, before he is inaugurated, but he is the political Vulcan that will weld it together again — at least, as far as I have been able to infer from his conversation. His mind is fully made up on that point. He has all the *positive* qualities of a Statesman and Soldier, combined *with* the firmness of a Jackson, and the clear perception of a Clay. He will be president of thirty three States, and nothing less. That is *his* ultimatum; let demagogues wheedle one another as much as they may. What Lincoln swears to do, he will execute to the full letter of the law and the Constitution. After room hunting for several days, I was compelled to take a room in the St. Nicholas, a sort of Neil House on a small scale. It is the best, and cleanest House in town. I have made two studies of Mr Lincoln at my room. I will put up my clay on monday [December 31, 1860], or New Years day. I want to make a thorough study of Mr Lincoln's head before I begin the clay model. I have a severe task before me. He is by far the most difficult subject that I have ever encountered. Calling at one of the largest stores in town yesterday to purchase a trifle, the proprietor asked if my name was Jones. I said it was. "Have you ever resided in New York?" I said I had. "You are the Sculptor, &c?[" I answered in the affirmative. "I heard my niece speak of having met you in N. York." Then I would be pleased to see her, if she is [in] town! "Come and take tea with us this evening, and you shall see her." I was there at the hour named, was presented by the Uncle to his niece — a very pretty young lady of about twenty — (but hang me if ever I had seen her before) but knew her instantan on being presented to her. There were several other ladies present, who had been invited to spend the evening. Supper was duly announced, a regular western bird-supper, just such as I would like to set before our fair friend and yourself! Would we not enjoy it? I thought of you both, frequently that evening. After supper was over, we retired to the Parlor whose walls were covered with land scapes — and the smoking room and library combined, was adorned with several pieces of Sculpture. The afore said young lady (I once knew in New York) sat down to the Piana, (without being asked) and sang a dozen pieces that would surprise you, not so much as to power, but the sweetness and good taste blended in every thing she did. I must confess, I was proud of the accomplishments of my *old* friend. I am to call on her New Years day — then I will be able to tell you more about her. It is true, she knows many of my old friends in New York, but I am ready to swear I never met her before — but that would have been rude to have told her so — and the best way was to remember her. I had the pleasure of meeting your friend, the Hon. R. C. Parsons last week, and of presenting him to the President elect. He is better able to describe his interview and *his*

impressions than I am. He had the kindness to invite me to dine with him. Then we dined *again* with a Mr Douglas of Chicago. Ask Mr Parsons if he remembers the *fried* potatoes. We are having glorious winter weather, sleighing for a week past — moonlight nights, laughing girls — sweet voices — there is no use a talking — "when a ducky wants to go." It is only two weeks, since I parted with you — it seems an age. How have you passed the last two weeks? Chris[t]mass — New Years. Have you had any fun? Or are you still in the valley of living dead men. I have not begun to tell you half, but must close. My best love to Gov. Chase and family, and all others that care for the wandering Sculptor — Gov Greiner — [William Dean] Howel[l]s of the Journal & Dr Loving — J. C. Reamy Esqr and other[s]. As ever yours, Most truly

T. D. Jones
Sculptor

PS. [Edward] Bates of St. Louis, and old Simon Cameron of Pen[n]sylvania, are in town to day. TDJ

Jones' Bust of Mr. Lincoln

We were favored yesterday [January 28, 1861] with a view of the bust of Mr. Lincoln now modeling by the distinguished sculptor, T. D. Jones, Esq., of Cincinnati, at his room at the St. Nicholas hotel. It will yet require a number of "sittings" more to complete the work, but the artist has already so well succeeded in impressing the clay with the life and noble characteristics of his subject, that we hesitate not to pronounce it the best likeness of the President elect we have seen.

Although Mr. Lincoln's features are prominent and well-defined, and easy to be copied by a mere tyro, he is not what would be called by artists an "easy subject;" his character is too representative, and composed of too many finely balanced opposite traits of mind; no surface and matter-of-fact rendering of his face will ever give any satisfaction to his intimate friends. Mr. Lincoln's countenance always glows with frankness and mental fairness — with warmth and humor, and with a prevalent expression of lively interest in human affairs; but whoever has had the good fortune to see it crimson with emotion, as it was moved by sorrow, or the electric surprises of genius, has had glimpses of his deep underlying manhood, that may enable one to understand how difficult it is to realize his character in a work of art. It is the specialty of the artist to see the MAN, part by part, and to apprehend the harmony of the separate elements as they combine to form his individuality. He is a *creator*

— not an imitator — by sheer force of original power, the sculpter originates a spirit in his clay, which corresponds in dignity, quality, and *impressment* with that of the person he is modeling. In all these excellencies, Mr JONES has shown himself master of his profession.

When the Bust is finished, an opportunity will be afforded our citizens to see it.

St. Nicholas Hotel
Springfield Illinois
Feb. 11, 1861.

My Dear Friend

Your thrice welcome favor of the 3d reached me a week ago last saturday evening, and I delayed writing you until yesterday, when I hoped that I would be at liberty to write you "in full," but as the fates would have it, or some other less misterious personages, my room was crowded with visitors, therefore could not get my letter in time for the mail. In reply to your question touching a foreign appointment, I spoke to Mr. Lincoln on the subject, and gave him a graphic description of your efforts in his cause &c. He replied that he would be happy to serve you, when applied to in the City of Washington, *where* (I know) he refers all of his friends. One of the strangest of Mr Lincoln's characteristics, is, his unfeigned gratitude to his friends, hence the great hold Gov. Chase has upon him, in consequence of his effort[s] in Lincoln's behalf in 1858. If you are still on good terms with Gov. Chase, (which I sincerely hope you are) you can get almost anything you desire of Mr Lincoln through him. Do not fail to make *early* application. Do not write more than a page of this si[z]e, to him. He hates long letters — long applications. He generally opened about seventy letters every morning in my room. He *read* all the *short* ones — laid all of the long ones aside. One morning he opened a letter of ten or twelve pages folio — he immediately returned it into the envelope — saying — "That man ought to be sent to the Penitentiary, or lunatic assylum." When you write him, refer him to Gov. Chase and myself, and do not fail to call on him in Columbus — enquire after me — he may remember you from my description, but he will never forget you — a *young lady* on your arm at the same time will not harm you. I believe I have indicated the only true course to reach him, and he is approachable as a child. God bless him! — I hated to part with him this morning. I witnessed his shaking hands with his old friends and neighbors, for one half hour this morning. All he said to me was the *Point* of a good story I had told him last Wednesday [February 6, 1861]. After he bid his wife and little boys "good-bye," I saw Mrs Lincoln and her

sons to the car[r]iage that conveyed them back to the hotel. Mrs Lincoln remarked, "I regret we have not seen more of you this winter, but do not fail to come and see us, when you visit Washington." Mrs Lincoln leaves this evening. You may see her in Columbus. She had intended to remain a week or so with us — but General [Winfield] Scott telegraphed last evening that she must accompany her husband, for what reason, I know not. I have spent some very happy hours with Mr Lincoln. He is such a perfect child of nature — so fond of fun — tells the best stories in the world, and more of them than any man I have ever met. He retained his self possession until last Saturday [February 9], when the uncertain future seemed to absorbe his whole being. [I]t took two of my best stories to wake him up. When he became as genial again as a summer[']s morning. The only quiet retreat he had for some time before he left, was my room, where [he] could write, and read his letters in peace. Parts of his inaugural address, were written in my room. — leggs crossed — using one knee as a writing table.

I am happy to learn that you have been so busy this winter. I hope it will *pay*. [L]ikewise that Matrimony has overtaken Miss J____. There are a few more left in Columbus, I would not object to Matrimony biting them. But why, my dear fellow, did you fail to mention those I love — Miss Kate [Chase], Miss Nettie, Mrs. Awl [?], and her little pets, Miss Fanny Smith and others — all so charming. Then there is Dr Loving and his long sword thrown across his shoulders, the edge up of course — over which hang a pair of saddle-bags. The Dr looks fierce — has tall boots on — takes long strides towards the South. Snakes — rampant — running out of his boots! — What a picture! Then the Solem[n] Reamy — looking into fire, trying to make the face devine of his lady bird. Then he "cusses" a little — then sighs like a high-pressure Steam-Boat on the Miss[sissippi] river. The brilliant, Hon. R. C. Parsons, and the Sardonic Gen. Woolcott — your Boy John, and your dog Czar — all — all have a place in my memory. Yet, you do not mention one of them.

I have spent the winter very quietly since I came here. Mr. [George Frederick] Wright, a painter of no ordinary abilities — in fact, a man of Genius — a native of Hartford Connecticut, and has resided some years in Germany and Italy — speaks German like a native and French and Italien with great faci[li]ty.

There is no society here worth speaking of — very little of what is called the social relations. A sort of people that are not certain of their positions — still in the leading strings of Mrs. Grundy. In my next, I give you a portrait of Springfield and its peculiarities. I will not be able to finish my bust of Mr Lincoln before the first of March next. Hitherto I have mostly devoted my attention

to the face and expression. The hair, and draperies are all indicated and want much labor on them to make them what they should be. My bust of [Thomas] Ewing was a great success, but my bust of Lincoln is a triumph, considering all the surrounding difficulties, and the character of my subject. While Mr Ewing's bust is grand and even expressive in repose — Mr Lincoln's is hard, liney, and nothing in repose — care worn, or rather *thought* worn as the face of old Dante, but when it is illuminated with thoughts or emotions, it is everything one could desire. To produce that illumination of the face has been my *chief* study, to say nothing of pose and arrangement of drap[er]ies. I believe I have caught the right expression or treatment of his face — at least all of his intimate friends say so, and that it is the only likeness ever made of him. Even the best Photographs of him, give you no idea of the *man*. You shall judge of my success when you see it. My best love to all persons named in this letter, and let me hear from you at your earliest leisure, and believe me as ever yours, most truly

T. D. Jones,
Sculptor

St. Nicholas Hotel
Springfield Illinois
August 11, 1861.

Jno. G. Nicolay
Private Secretary —
President of the
United States.

Pardon me, my Dear Sir, for adding to your excessive duties, by the perusal of my note. Were it possible, I would be "as brief as woman's love," which I hope for the happiness of *all young* batchelors, is a myth. July 25th, I wrote to President Lincoln, asking him for one of the smallest, or least of his favors — the Consulship to Rome. I would have accompanied my letter with any number of vouchers, were it necessary — but concluded a word from Secretary [Salmon P.] Chase, or Genl. [Winfield] Scott, would outweigh "a whole theatre of others." July 28th I wrote Secretary Chase, requesting him to speak to the President for me. "August 1st" Secretary Chase writes me — "I will speak to the President about Rome" — I frequently thought of it while the President sat to me for his bust, but my sense of *propriety* would not permit me to presume upon his kindness, until he was safely inaugurated as President of these United States, and a sufficient number of men and money were voted him, to crush out — "wipe out" treason! I would not ask the President such a favor, had

I not been most shamefully treated since I came to this city. Col. R. M. Moore, who came to Springfield with me as Chairman of Committee on the Lincoln bust, and avowing himself as no applicant for office &c. Returned to Cincinnati, collected monies on subscriptions, which he ought to have sent me, but did not, excepting twenty dollars — with the balance went to Washington — failing to get an appointment — refused to send me any more money or answer my letters — after which the balance of the Committee refused to have anything more to do in the matter, as Moore had their money — I believe Moore is at present, in Western Virginia, where I hope he may serve his country, better than he did me. There has been not a little talk in this city, about ordering a copy of my model of the President in marble, for the State Library. As yet, nothing definite has been accomplished. If all of the Citizens are like Mr [William] Butler, the State Treasurer, nothing will be done — He was approached one day on the subject by Mr [S. M.] Will[is]on, Private Secretary of Gov. [Richard] Yates — Mr Butler excused himself by saying — "Suppose Mr Lincoln should disgrace himself, what would we do with his bust?" Comment on such a speech, would be needless, unless we conclude Mr Butler would mak[e] an admirable Iconoclast — Image breaker —

If the Consulship to Rome has been disposed of, how about that to Leghorn — the Post to Pisa and Florence? Rome and Florence would be capital places to study, to execute a marble bust of President Lincoln, and attend to official duties — Previous to leaving Springfield (August 20th) for Cincinnati, I would be gratefully obliged to President Lincoln for a reply to my request of July 25th —

Col. [Stephen G.] Hicks' Regiment is just passing through on thei[r] way to St. Louis — Great excitement — A lively time is anticipated in Old Misery this week — I have not heard such shouting since President Lincoln's Proclamation — We have had no rain for several weeks — everything looks dusty, and thirsty — People panting like green Lizzards in the Swamps of Louisiana —

Your well known promptness to the wishes of others, bars all request on . . . my part, at the same time, I see no harm in showing this note to the President — My highest regards to the President, Secretary [John] Hay, and believe me yours, most truly

T. D. Jones,
Sculptor.

Recollections of Mr. Lincoln.

After the Presidential election of 1860, I received a commission from Colonel R. M. Moore and others, of

this city [Cincinnati], to proceed to Springfield, Illinois, to execute a bust of Abraham Lincoln. Accompanied by Colonel Moore, we left on Christmas eve, arriving late at night in Lafayette, Indiana, where, on account of a heavy snow storm, we were compelled to remain until about noon the next day. A hundred miles of magnificent prairie to cross, a silent and frosted ocean, it was a glorious Christmas.

Just snow enough had fallen and mingled with the sun dried grass to give the grand prairie the appearance of their boasted deserts of Oriental lands. It was a bitter, blustering and freezing day, and the escape of the steam from the locomotive had a magical effect on all the exterior portions of the train, particularly the windows. Clumps of trees seen in the distance had all the semblance of a group of Arabs guarding their much loved camels.

As the close of day was fast approaching, the weird appearance of the atmosphere was still more wonderful, and as "owl light" set in we safely arrived in Springfield.

Next day at a timely hour, armed with letters of introduction given us by Governor [Salmon P.] Chase, Hon. Thomas Ewing, and others, we presented ourselves at Mr. Lincoln's office, then located in the State Capitol of Illinois. Although surrounded by a few political friends, he received us kindly, and it was rather flattering to our vanity, however, for he seemed to know us by intuition. As he was a prompt man, he lost no time in proceeding to business, and inquired how I made busts. I gave him a brief description of my process. "I like your mode; when Mr. [Leonard Wells] Volk, of Chicago, made a bust of me, he took a plaster cast of my face, a process that was anything but agreeable." He appeared highly pleased with the idea that he was not to be assassinated through the custom of some sculptors in taking a plaster cast of the face, which was very much in vogue in Europe a hundred years ago. A sculptor was once engaged to assassinate Napoleon the First in that way. The conspiracy was discovered in time to save the Emperor's life.

In a day or two, my modeling stand and clay were set up, in a room engaged at the St. Nicholas [Hotel], where I was to receive a sitting of an hour daily from Mr. Lincoln in the forenoon. It was impossible, however, for him to be regular or punctual. Too many calls on him from all parts of the country.

The work once begun, he became a subject of great interest, but a very difficult study. His early mode of life and habits of thought had impressed hard and rugged lines up on his face, but a good anecdote or story, before commencing a sitting, much improved the plastic character of his features.

He received letters almost daily from the South on all sorts of subjects. Some coarse, some witty, and

others amusing. The most frequent inquiries of him were those on the subject of "rail splitting." The best timber for rails, which end to split first — the butt end, or top end, all of which never disturbed the equanimity of his temper. They were as amusing to him as Artemus Ward's monkey. He was once favored with a piece of timber that interested him.

Having been, I thought, too frequently interrupted by some of Mr. Lincoln's curious friends and admirers, I requested the clerk at the office of the hotel to tell such persons to wait in the sitting-room below, until Mr. Lincoln came down stairs. One of those friends of Mr. Lincoln did reach my studio one morning. Who[m] do you desire to see? "Mr. Lincoln." As he wore a bottle-green coat, and had a pair of grasshopper legs, I requested him to wait in the reading-room, as Mr. Lincoln would soon go down stairs and he could meet him there.

Mr. Lincoln seemed annoyed that I did not show him in. I told him I presumed it would be all right, as I requested the gentleman to wait until he was through with his engagement. Mr. Lincoln, on going down stairs, sought the gentlemen I had described; not finding him, he concluded to peruse the papers. While so engaged for some time, he looked up, and there stood the bottle-green specter close by and in front of him.

"What can I do for you?" inquired Mr. Lincoln.

"Don't you know me?" said the Emerald individual.

"I may have met you before, as I have thousands, but I can not recall your former face at present."

"Yes, we met fifteen years ago, and I have been in California ever since, and brought this red wood gold-mounted cane as a slight token of our second meeting."

The body of the cane was made of the celebrated "red wood," of California, and the handle or head of the cane was of generous proportions, and composed entirely of quartz and gold, highly artistic and in very good taste.

The above is only one of the many incidents of the kind that occurred almost daily, until Mr. Lincoln left for Washington, and the bottle-green imp remained in Springfield until he could accompany him.

One of the most amusing incidents during our pleasant intercourse, happened as follows: A smaller box by express, to Mr. Lincoln's address, reached my studio one morning; it was neither large nor formidable in appearance, but it looked suspicious. I suggested that he had better let me open it, as it might contain an infernal machine or torpedo. Neither did we soak it in a tub of water, or say many prayers over it. So placing it at the back of the clay model on which I was at work, using it as an "earth work," in case it exploded, it would not harm either of us, I cut the strings, and out tumbled a pig-tail whistle, and a letter from that prince of good fellows, A. P. Russell, then Secretary of the State of

Ohio.

Calling at Mr. Lincoln's residence that evening, with a number of letters for him, I found Tad making the house vocal, if not musical, with the pig-tail whistle, blowing blasts that would have astonished Roderick Dhu. Any boy in the country knows how to make a bark whistle. Make a pig's-tail whistle in the same way, only with more care. Materials might be made from a living pig, and the original owner might be called to his dinner by his own tail.

Not long after taking my first sitting of Mr. Lincoln, he commenced preparing his addresses to be delivered in the different cities through which he passed from Springfield to Washington. His speeches or addresses were very deliberately composed, in my room. I sharpened all the Fabers he required. He generally wrote with a small portfolio and paper resting on his knee, with a copy of his published speeches lying beside him for reference. After completing one of his compositions, he would very modestly read it to me.

Presently the accomplished James E. Murdoch honored the citizens of Springfield with a professional visit, giving two readings. Mr. Lincoln attended both, apparently enjoying them with great gusto. So popular were Mr. Murdoch's readings that a complimentary was proposed. Mr. Murdoch thought it necessary that Mr. Lincoln's name should lead the invitation, but how to get it was the question, for he resided a mile from the hotel. I proposed to call for it. Mr. Lincoln wrote his name on a small slip of paper, and I handed it to Mr. Murdoch to place at the head of the list of names. I have often wondered since whether Mr. Murdoch still preserves the little memento of that evening. As the entertainment was chiefly from the works of Charles Dickens, nothing could have pleased Mr. Lincoln more, judging how heartily he laughed, and his "wreathed smiles" on that occasion are never to be forgotten, and both Mr. Lincoln and Charles Dickens have long since joined that noble band of immortals. God bless them!

Mr. Murdoch subsequently called at my studio to pay his respects to Mr. Lincoln, and it is needless to say before he left the room he did not fail to make a most patriotic speech for the times. I had seen Mr. Murdoch on the boards, and in our public halls, but never before was he one-half as eloquent as he was that morning in the presence, and to Mr. Lincoln.

I remarked to Mr. Lincoln, one day, that I was some times curious about a man's religious, as well as ethnological origin. "Well, what do you think of mine?"

"Judging," I remarked, "from the peculiar characteristics of your face, you originated from the hard shell Baptist persuasion."

"You are right; my father was a member of the Baptist Church, but I am not."

He was a man that Pythagoras or Socrates would have admired most hugely, and those old Greeks would have said that he possessed two demons, two distinct souls, or spirits.

One day, while little dreaming of saint or sinner, who should I meet but the entertaining Oscanyon, an Armenian by birth, but Musselman by education. I had not seen him since we parted in his Turkish bazaar, in New York, some seven or eight years before. We had often dined together at the residence of Carlos D. Stuart, the popular song writer of the day. Oscanyon had called to see Mr. Lincoln as much as to entertain the public. Before dining he proposed a walk. We strolled out past ex-Governor Matteson's residence, which had cost over one hundred and forty thousand dollars, and contained a marble statue of Hon. Stephen A. Douglas, by Volk. As he contemplated the dwelling with Oriental calmness, he inquired:

"Did the owner of that house build it himself, or was it erected by his fathers?"

"Neither, I believe, for I have been told it was built out of funds filched from the State of Illinois. But why do you ask, Oscanyon?"

"Because it reminds me of a story of Mourad Affendi and a rustic boy near Adrianople."

"Let me hear it."

"Mourad Affendi was in the habit of traveling throughout his Empire incognito, to see for himself whether his subjects were happy or miserable and his laws were well administered. Meeting a handsome boy one day, he asked him whether he would like to see Constantinople. The boy replied that he would. 'When you arrive in Constantinople show the people this card, and you will be hospitably received.' It was not long before the boy began to dream of Constantinople, and went there, showing his card to everyone he met. By his inquiring after Mourad Affendi, everybody laughed at him, until a gentleman had the curiosity to examine it, and at once saw that it was genuine. 'Do you see that fine palace yonder?'

"'Yes,' said the boy. 'Show that card to the guard at the gate, and you will gain admission.' The boy was shown into the palace and recognized by his old friend. No sooner seated in Turkish style than he minutely noticed every thing he saw. 'My son,' said Mourad Affendi, 'what is that [which] interests you the most?' 'Well,' he replied, 'I was just thinking whether you built this palace yourself, or was it erected by your fathers.'"

Mr. Lincoln and Oscanyon soon became warm friends. Both were modest, and very entertaining in their way. One was the rough diamond, while the other had all the polish of a Damascus blade, if not its keenness.

As Mr. Lincoln came in one morning, his face all aglow, and beaming with benevolence and kindness, I

remarked: "You appear so cheerful, you must have had a pleasant adventure on your way."

"I had a very agreeable one. As I came through the State-house square I met an old friend. We were once members in the Legislature of Illinois together. I was a Whig in those days, and the Democrats were predominant. Scarcely a Whig measure could be advanced but my old friend would rise to his feet and oppose it.

"As the Whigs were tired of that amusement, or annoyance rather, when the first opportunity presented itself I caught the speaker's attention, and remarked that my Democratic friend reminded me of a scene that once occurred, several years ago, on the Sangamon. Two old bachelor brothers resided in a log cabin at the foot of a hill, which was crowned with a dense forest, a favorite place for hunting. One morning one of the brothers started over the hill to do a little shooting. He had not gone far before 'crack' went the rifle. In a few minutes more another shot was heard. The brother below concluded that some game had been secured; so he went over the brow of the hill. On reaching the top of the hill, he saw his brother 'drawing a bead,' as old hunters used to say, for another shot. No sooner thought than done. On reaching his brother sportsman, with rifle in hand, and loading for another fire, he inquired, 'Brother, what have you killed?[]' The hunter replied by saying, 'I have been trying to shoot that squirrel up there, but he does not come down.' The other looked to see the squirrel, but saw nothing of the kind, and concluded that there must be something wrong with the hunter's mind. So scrutinizing his face, he looked into his eyes. All right—there was no maniac glance to be seen there. Next he thought he would examine the throbbing of the temples, which are sometimes indications of insanity, but there were none. It so happened that the hunter brother had a pair of prominent and over-jetting eyebrows. On the extreme end of an extended hair of one of the brows was a large louse disporting himself[.] 'That, brother, is your squirrel,' said he, and removed it. The hunter looked again, but saw no game in the tree-top, shouldered his rifle, returned to his cabin a wiser, if not a better man, and never again to expend his ammunition until he was sure of his game."

Mr. Lincoln said his story was followed with roars of laughter, and his old Democratic friend would never speak to him again until that morning, on the State-house square, extending his hand: "Mr. Lincoln, we may never meet again, (how prophetic!) and I would like to part good friends." "Certainly," said Mr. Lincoln, and the impress of that meeting was on his face when he reached my room. By that time considerable progress had been made on the bust. I said to him, "Mr. Lincoln, will you have the kindness to tell me what you think of the result thus far?"

Laying down his writing materials, he examined it very closely for some time. "I think it looks very much like the critter." Those were his exact words, and very like him at times, for he was not known to flatter.

Receiving his partial approbation at least, I concluded to invite some of his friends in to see the work. Next morning, who should drop in upon us but Master Robert Lincoln, familiarly called Bob in those days, asking his father to give him ten dollars, which Mr. Lincoln did without ceremony. As when Master Robert was about to leave the room. I said to him: "As your fair cousin, Mrs. G[rimsley], (who was a guest of Mr. Lincoln's family at the time,) is an accomplished woman, will you present her my compliments, and tell her that I would be pleased to have her call and see your father's bust, this afternoon; and you have gallantry enough, I know, to accompany her." Master Robert promised to do as much, but, unfortunately, it turned out to be a rainy and sleety afternoon. Having been a voter in seven States, I frequently received envelopes, post marked of *official* proportions, if not from official men, requesting me to see *that* those colossal missives be delivered to Mr. Lincoln in person, and *placed in his hands*. I did not run the post-office, but did much of that kind of work.

Almost every evening I had occasion to call at Mr. Lincoln's residence, and did so with pleasure for two reasons: First, for that was the excuse, to deliver letters from my friends to the President-elect; second, to study him by gas-light, and see whether I could discover any new phase of character since morning. The evening following Master Robert's promise to accompany Mrs[.] G. to my studio, I had a very formidable looking package to deliver. As I entered the center of the parlor from the hall, on the left side sat Mr. Lincoln, as usual, reading or writing, as usual. Mrs. Lincoln had entered the folding doors, right hand side. I has paid my respects to Mr. Lincoln just before Mrs. Lincoln came in.

"Ah! Mr. Jones," bowing much lower than usual for her, than was her custom, "I have a crow to pick with you."

"I am very sorry, Madame, for the crow is an ominous bird. But the crow?" "You could send your compliments, to Mrs. G., as a lady of taste, but not a word to me." "Very true, Madame, and the only apology I have to make is, that I have called to present my invitation to you in person, and will be most happy to see you in my studio." She thanked me, but never called.

The broad smile and radiant humor of Mr. Lincoln's face at the time, paid me well for my visit. The next morning, while engaged upon one of his reception speeches, he looked up:

"Mr. Jones, what was that you said to Mrs. Lincoln, last evening?" I repeated it. "I thought it was good at the time," and went on with his writing.

At this time my studio was Mr. Lincoln's only retreat from the pursuit of numerous applicants for office, where he could compose his addresses in peace. Such men as Governor Chase, and others, came by invitation, and Mr. Lincoln saw them in their private rooms at the different hotels.

About two weeks before Mr. Lincoln left Springfield for Washington, a deep-seated melancholy seemed to take possession of his soul; while James Buchanan sat like Cerberus at the gate, would neither do, nor let others act, South Carolina had already seceded, and other States preparing to do the same damnable deed. The great problem with Mr. Lincoln at the time was, how to enforce the laws in the true spirit of the Constitution, without the shedding of blood. During those two weeks he made not a single threat, apparently resigned to his fate, as a martyr prepared for the stake. The former Mr. Lincoln, was no longer visible to me. His face was transformed from mobility into an iron mask.

Anecdotes of Mr. Lincoln during his residence in Springfield were numerous. I will give only one, as it will interest both ladies and gentlemen. While Mr. Lincoln courted Miss [Mary] Todd, he and Mr. [Stephen A.] Douglas were rivals for her hand. For some reason or other, and a woman always has a reason, Mr. Lincoln was discarded. The description of the effect it had upon him as it was told me by one of the actors that was present at the scene, I shall never forget. Several of Mr. Lincoln's friends feared that he would become insane, (that is the word,) if not already mad. Finally Miss Todd was prevailed upon to see Mr. Lincoln. She consented. As an old friend of both related the incident: "We put them both in a room together and let them fight it out," and Mr. Lincoln was victorious.

What a strange destiny of those two men—Lincoln and Douglas—both rivals in love and politics, and both died martyrs in their great devotion to the cause of the Union.

Mr. Lincoln's keen perception of the ridiculous enabled him to enjoy an anecdote or story better than most men, and he treasured them too. While in a photograph gallery one morning, posing him for some pictures he desired to present a very dear friend, I tried to recall two lines of A. J. H. Duganne's "Parnassus in Pillory," written by him twenty years ago. All I remember at present ran as follows:

Endymion Hurst, whose head,
Unlike his books, is red.

They pleased him better than I anticipated, and rehearsed them several times until they were fixed in his memory.

We generally opened the ball in the morning with one or two anecdotes, each, and then went on with our

work in silence. Should a story or anecdote not be clearly impressed upon his mind the next day, he would ask me to repeat them. He had a remarkable memory of events, of language, of persons and things, but not of names. Desiring to illustrate something, one day, by telling an anecdote, to Judge [Noah H.] Swa[y]n[e], he said, "Judge, what is that man's name in Ohio that makes mud heads?" "Jones." "You are right; that reminds me of one of his stories."

Soon after reaching Springfield, I attended one of Mr. Lincoln's evening receptions; it was there I really saw him for the first time to please me. He was surrounded by his nearest and dearest friends, his face illuminated, or in common parlance, lighted up. He was physically an athlete of the first order. He could lift with ease a thousand pounds, five hundred in each hand. In height, six feet four inches [nearly], and weighed one hundred and seventy-six pounds. He was a spare, bony, lean and muscular man, which gave him that great and untiring tenacity of endurance during his laborious administration. Mentally, he reasoned with great deliberation, but acted promptly, as he did in all of his rough and tumble encounters in the West. His arms were very long and powerful. "All I had to do was to extend one hand to a man's shoulder, and with weight of body and strength of arms, give him a trip that generally sent him sprawling on the ground, which would so astonish him as to give him a quietus." Well he might "send them sprawling." His great strength and height was well calculated to make him a peerless antagonist. Get any man out of balance, and he will lay down of his own gravity. His head was neither Greek nor Roman, nor Celt, for his upper lip was too short for that, or a low German. There are few such men in the world; where they came from, originally, is not positively known. The profile line of the forehead and nose resemble each other. General [Andrew] Jackson was one of that type of men. They have no depression in their forehead at that point called eventuality. The line of the forehead from the root of the nose to the hair above comparison, is slightly convex. Such men remember *everything* and forget nothing. Their eyes are not large, hence their deliberation of speech; neither are they bon vivans or bald-headed. Mr. Lincoln was decidedly one of that class of men. His habit of thought and a very delicate digestion gave him a lean face and a spare figure. He had a fine suit of hair until the barbers at Washington attended his toilet. Twelve men out of thirteen wear their hair parted on the left side of their heads — why? Because nearly all of our barbers use their right hand in their profession instead of the left.

Before the public Mr. Lincoln was a very grave and earnest man; in private, kind, modest, and replete with wit and humor. He never told a story for its zanyism, but purely for good humor, illustration, or "adornment of his

speech," as Rabelais would say. As an evidence of Mr. Lincoln's kindly nature in domestic life, an old milkman called to see his bust. He said he had served Mr. Lincoln with milk for several years; that Mr. Lincoln would walk over to his place in the morning *barefooted*, with a little milk bucket in one hand, and his oldest boy sitting astride on his shoulders, chirping like a bird.

The day at last arrived when Mr. Lincoln was to take his departure for Washington. It was a dark, gloomy, misty morning, boding rain. The people assembled early to say their last goodbye to the man they loved so much. The railroad office was used as the reception room. Mr. Lincoln took a position where his friends and neighbors

could file by him in a line. As they came up, each one took his hand in silence. The tearful eye, the tremulous lips and inaudible words was a scene never to be forgotten. When the crowd had passed him, I stepped up to say "good-bye." He gave me both hands — no words after that.

The train thundered in that was to bear him away, and Mr. Lincoln mounted the rear platform of one of the cars. Just at that moment Mrs. Lincoln's carriage drove up — it was raining. I proffered my umbrella and arm, and we approached Mr. Lincoln as near as we could for the crowd, and heard the last and best speech ever delivered in Springfield. T. D. J.

genealogy reconsidered

robert e. wagenknecht

librarian

lincoln library

springfield, illinois

Traditionally ancestor hunters have caused problems in public libraries. Librarians cringe at the very word, "genealogist." Abby Moran, in the preparation of her paper "The Public Library and Genealogy," presented at a program on heraldry and genealogy of the History Section of the then Reference Services Division at an ALA conference some years ago, sent a questionnaire to public librarians throughout the country. Among other things her survey revealed that the largest single group of those who objected to genealogy in the public library did so on the basis of its alleged specialized nature. Many librarians today will recognize this as a familiar cry.

Yet the alleged specialized nature of genealogy cannot completely explain why many public librarians feel uneasy with it. There are far too many similarities between genealogical and historical research, which does not share genealogy's ill repute, for this to be the answer. Virtually all the documents important to the genealogist are used by the historian. Also, the techniques of original historical research are similar to those practiced by the genealogist. With each discipline it is at least necessary to define one's subject, determine one's approach to it, collect evidence, evaluate it for relevance and authenticity, and, finally, organize one's material in a meaningful way.

A basic reason for the discrimination against genealogy appears to be that genealogy, although a pursuit

requiring the skills of the professional historical researcher, is extremely popular with masses of untrained people. Great numbers of genealogists, unlike historians who are often members of the academic fraternity, are not thoroughly grounded in research techniques. This situation is aggravated by the fact that every day more and more people become engaged in hunting their ancestors.

People who lack research techniques often expect the impossible. Few historical researchers will expect that any one library, let alone the one most convenient, will be able to satisfy all possible needs. Too many amateur genealogists, however, are blissfully unaware that this situation which limits the historian restricts the genealogist to an even greater extent. The historian at least has the option of confining his subject to one which can be handled with material available in local libraries. No genealogist preparing a family history of even the most modest proportions can hope to have this advantage, for families have always had a tendency to migrate and thus records relating to one family in a very few generations can be found in states as far apart as Massachusetts and California, not to mention a foreign country or two.

Further, it is a fact of genealogical life that a large proportion of the records and documents any genealogist needs to prepare a full and comprehensive history of a family have never been published at all. Some of the

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illinois state library
area code 217

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1
Lincoln Nat'l. Life Foundation
1301 S. Harrison
Ft. Wayne, Indiana 46802

VICTOR D. SPARK
1000 PARK AVENUE
NEW YORK, N. Y. 10028

Area Code 212
988-9805

AMERICAN AND CONTINENTAL
PAINTINGS

DRAWINGS AND WORKS OF ART
APPRAISALS

May 22, 1977

Mrs. Donald Trescott
Special Collections Librarian
Lincoln Collection
Brown University Library
Providence, Rhode Island 02912

Dear Mrs. Trescott,

I want to thank you for your kindness in sending me the material you have on Thomas Dow Jones in connection with his bronze bust of Abraham Lincoln.

I do want to point out a few facts a propos of some of the material.

In the article on Thomas D. Jones the writer states the sculptor's bust said to have been modeled from life in Washington in 1864 is not confirmed by records in the possession of the descendants of Thomas D. Jones and was probably made in the sculptor's studio in 1865.

In the list of Jones' work by Leffingwell a "cabinet bust" is listed as having been made of the late President Lincoln.

This cannot possibly be the life size bust executed from life by Thomas D. Jones as this bronze bust is life size and measures 21 inches in height, exclusive of the added base.

According to the nomenclature of the period a cabinet sized bronze indicates a small bronze, possibly seven inches to twelve inches at the most, for use in putting on a table or in a cabinet.

In the same list there are many entries designated as busts and some as cabinet busts.

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2.

This is the cabinet bust in bronze the writer presumes to have been made in 1865 which is correct, but it is not the bronze that was signed and dated at Washington, D. C. in 1864, and which was given to Addison T. Richards.

We know that Jones was an intimate friend of Lincoln and in the War years had an easel in Lincoln's office in the White House.

There is a letter from him arguing against making a sculpture except from life.

The writer of the article fails to realize that Thomas D. Jones was one of the most honest of artists, an intimate friend of Lincoln, and would not, under any circumstances, perpetrate a fraud by making a post-humous bust of Lincoln and signing it and dating it a year previously to show that it was done during Lincoln's lifetime.

I hope this clarifies the matter.

With renewed appreciation for the papers you sent me,
I remain

Sincerely yours,

Victor Spark

VS/cy

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NEW YORK, N. Y. 10028

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AMERICAN AND CONTINENTAL
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DRAWINGS AND WORKS OF ART
APPRAISALS

THOMAS D. JONES

1811-1887

Life size bust of Abraham Lincoln
Bronze, height 20-3/4"
Added marble base 1½"
Signed and dated at the back as follows:
"THOMAS D. JONES FECIT
WASHINGTON MDCCCLXIV"

Modeled from life in Washington, D. C.
in 1864.

See Lincoln in Portraiture by Rufus Rockwell
Wilson, published 1935. Illustrated opp.
p. 232. See description p. 235.

Ex coll. Burlingham 1933
Ex coll. William Randolph Hearst
Ex coll. Mrs. Geraldine Dodge
Ex coll. Lee Seligmann, purchased the bronze
at auction
Purchased by Victor Spark and Robert Graham
at auction November 1976.

In Wilson, Lincoln in Portraiture:
See p. 150
See pp. 147-151

For account of Thomas D. Jones' life see
Croce and Wallace Dictionary, p. 358.

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AMERICAN AND CONTINENTAL
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(2)

DRAWINGS AND WORKS OF ART
APPRAISALS

Account of the bronze in the Frick Art
Reference Library:
Thomas D. Jones S 127-6267
Photographed by I. W. Martin
For the Burlingham Collection negative at
FARL 1935 (16417)
Catalogue Hiram Burlingham Collection Sale
American Art Association, Anderson Galleries,
New York 9/11/1933, p. 95 (457)

Collections:

Given by the artist to Addison T. Richards,
Secretary of The National Academy of Design,
New York; William Milne Grinnell, New York,
1890. Hiram Burlingham Collection Sale,
American Art Association, Anderson Galleries,
New York, 9/11/1933.

Modeled from life at Washington 1864.
Inscribed Thomas D. Jones FECIT
Washington MDCCCLXIV.

Bronze, Ht. 20½"
Was on a pedestal 46" high previously.

Bridge of nose slightly repatinated by
Joseph Ternbach.

No other part of the bronze was touched.

Marble base 1½" ht. added by Joseph Ternbach.

See National Academy of Design Exhibition
Record Thomas D. Jones, AMA 1811-1891
300 Bway, N.Y.C.

1953 - Exhibited Medallion portrait of
Addison T. Richards.



BROWN UNIVERSITY LIBRARY

Providence, Rhode Island 02912

The John Hay Library

June 24, 1977

Mr. Victor D. Spark
1000 Park Avenue
New York, New York 10028

Dear Mr. Spark:

Your kindness in sending us the clarification of the article by Donald Charles Durman on the Thomas Dow Jones bronze bust of Lincoln in He Belongs to the Ages; the Statues of Abraham Lincoln is most appreciated.

We have noted the correction for the convenience of anyone doing research on the Jones material and we thank you for taking the time to notify us about it.

Sincerely yours,

Virginia M. Trescott

Virginia M. Trescott
(Mrs. Donald Trescott)
Special Collections
Librarian -
Lincoln Collection

VMT:jkc

file . sculptors

2

Jones Thomas D.



Abraham Lincoln poses in the St. Nicholas Hotel in Springfield, Illinois, for Sculptor Thomas D. Jones of Cincinnati.

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APPRAISALS

EXCERPT FROM THE CATALOGUE OF THE EXHIBITION AT
THE GROLIER CLUB, NEW YORK CITY, 1899.

ENGRAVINGS AND OTHER PORTRAITS OF LINCOLN
FROM LIFE

"Both Douglas Volk and Thomas Dow
Jones made busts of Lincoln from
life."

P. 8 in the Catalogue.





February 8, 1977

Mr. Frank O. Gladding, D.O.
225 Queen Street
Honolulu, Hawaii 96813

Dear Mr. Gladding:

This is in response to your recent inquiry concerning portraits of Abraham Lincoln.

In addition to the John Henry Brown miniature, we own the following portraits of Lincoln:

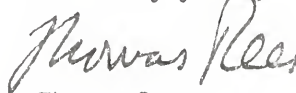
1. engraving by Frederick Halpin after Francis Carpenter. NPG.72.96, 1866.
2. engraving by Frederick Halpin after Francis Carpenter. S/NPG.73.1, 1866.
3. oil on canvas by G.P.A. Healy. NPG.65.50, 1887.
- ✓ 4. plaster bust by Thomas Dow Jones. NPG.74.53, 1861. ✓
5. plaster life mask by Clark Mills. NPG.71.26, cast after 1865 original.
6. pencil on paper (showing Mrs. Lincoln) by Pierre Moranol, NPG.75.28, not dated.
7. etching by Jacques Reich. S/NPG.67.75, 1901.
8. etching by Jacques Reich. S/NPG.67.76, 1905.
- *9. etching by Jacques Reich. S/NPG.67.77, 1911.

10. mixed media engraving by Alexander Ritchie
after Francis Carpenter. NPG.76.47, 1866.
11. oil on canvas by an unidentified artist.
S/NPG.71.7, c. 1865.
12. brown-tone photograph of a portrait by
Douglas Volk. S/NPG.66.58, 1921.
13. plaster copy of Leonard Volk's bronze
life mask. NPG.71.24, 1917.
14. plaster copy of Leonard Volk's hands of
Lincoln. S/NPG.71.6, 1860.
15. oil on canvas by Willard. NPG.76.36, 1864.

Eight by ten black and white photographs of all these portraits save those marked with an asterisk are currently available from this office for \$3.50 each. Please make your check out to the Smithsonian Institution; consult the enclosed price list for further details.

Thank you for your interest in the National Portrait Gallery.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Thomas Rees", written in a cursive style.

Thomas Rees
Curator's Office

Excerpt from Lincoln in Portraiture by Rufus
Rockwell Wilson, pub. 1935.

Page 150, page 151.

"The first of Jones' two busts of Lincoln - as will be later related he modeled a second one in 1864 - is now in the gallery of the New York Historical Society, which has kindly consented to its present reproduction. It is a brooding, thoughtful work, which recalls in an arresting way the Lincoln of the First Inaugural, for it took final shape while he was laboring with that memorable document. Its sculptor was a picturesque personality and had an unusual career. Jones was born in 1808 in Oneida County, New York, and in early life was by turns a stone mason and marble cutter, practicing the latter trade in Cincinnati. About 1846, without instruction, he began the modeling of busts in wood, stone, and marble, and soon became favorably known as a sculptor in Ohio and neighboring states, numbering among his sitters Clay, Corwin, Chase, and other of the eminent men of his period.

Lincoln cherished a warm regard for Jones, shortly before his recommending him for a consulate

A writer in one of the issues of the Magazine of Western History for 1886 describes the sculptor as 'a genial courtly gentleman of the old school who lacked the money-getting instinct. He seemed, always, we are told, in rather straitened circumstances, but his rare familiarity with Shakespeare and his knowledge of distinguished men made him socially delightful.'"

etc

(2)

See page 155 in re photograph of Lincoln taken probably on January 13th or 20th, 1861.

1861 Meserve No. 30

"Jones, the sculptor, relates that one morning during his stay in Springfield he accompanied Lincoln to a photograph gallery to pose him for some pictures he desired to present to a very dear friend." etc.

In the book "Lincoln in Portraiture" by Rufus Rockwell Wilson there is no painting, drawing, print, or photograph for which there is any evidence that Thomas Dow Jones used any of them as a model for his bronze of Abraham Lincoln done in Washington, D. C. in 1864.

The bronze and plaster by Thomas Dow Jones are the only sculptures recorded outside of life masks by Douglas Volk and Sarah Fisher Ames (marble).

Page 147, Number XXIV, Bust of Lincoln executed by Thomas D. Jones at Springfield in January 1861. Continued on pages 148, 149, 150, 151.

Page 150, "The first of Jones' two busts of Lincoln - as will be later related he modeled a second one in 1864 - is now in the gallery of the New York Historical Society." etc.

Opp.p. 232, "N XLII, Bust of Lincoln by Thomas D. Jones, executed at Washington in 1864, now owned by William Randolph Hearst."

EXCERPT FROM "ABRAHAM LINCOLN, THE WAR YEARS" BY
CARL SANDBURG:

Vol. II
Page 597:

"At cabinet meetings Carpenter sketched the President having explained 'he has an idea of painting a picture of us all together.'

"Mention of the SCULPTOR JONES, who had done a LINCOLN BUST, drew from LINCOLN a trifling anecdote HE HAD FROM JONES.

"It was about the final sitting of General Scott for JONES who worked hard on just the face.

"The General was not satisfied in the finish with JONES' point that he had been working 'on the details of the face.' 'Details,' said Old Fuss and Feathers, 'damn the details! Why, my man, you are spoiling the bust!'"

VOL. II
Page 178:

"Russell had no doubt his picture was correct though the SCULPTOR, THOMAS D. JONES, saw LINCOLN as a panther - sinewed wrestler - 'an athlete of the first order - spare, bony, lean and muscular.'"

EXCERPT FROM "THE LIFE OF ABRAHAM LINCOLN" BY
IDA M. TARBELL, 1908:

Vol. I.

Start 6th line, page 373, finish middle of
page 374.

"Among those who came in the summer after the nomination were Berry of Boston; Hicks of New York; Conant of St. Louis; Wright of Mobile; Brown and Atwood of Philadelphia; JONES OF CINCINNATI.

"Mr. Lincoln took the kindest interest in these men and later, when President, did more than one of them a friendly turn, thus in MARCH 1865, he wrote to Seward in regard to JONES and Piatt, that he had some wish that they might have 'some of those moderate sized consulates which facilitate artists a little in their profession.'

"They, in their turn, never forgot him. SITTING OVER THEIR EASELS BY THE HOUR IN THE CORNER OF HIS OFFICE ASSIGNED TO THEM, they got many glimpses into the man's great heart, and nowhere do we get pleasanter pictures of MR. LINCOLN in this period than from their journals."

THOMAS D. JONES

1811-1887

Life size bust of Abraham Lincoln

Bronze, height 20-3/4"

Added marble base 1 1/2"

Signed and dated at the back as follows:

"THOMAS D. JONES FECIT

WASHINGTON MDCCCLXIV"

Modeled from life in Washington, D. C.
in 1864.

See Lincoln in Portraiture by Rufus Rockwell
Wilson, published 1935. Illustrated opp.
p. 232. See description p. 235.

Ex coll. Burlingham 1933

Ex coll. William Randolph Hearst

Ex coll. Mrs. Geraldine Dodge

Ex coll. Lee Seligmann, purchased the bronze
at auction

Purchased by Victor Spark and Robert Graham
at auction November 1976.

In Wilson, Lincoln in Portraiture:

See p. 150

See pp. 147-151

For account of Thomas D. Jones' life see
Croce and Wallace Dictionary, p. 358.

(2)

Account of the bronze in the Frick Art
Reference Library:

Thomas D. Jones S 127-6267

Photographed by I W. Martin

For the Burlingham Collection negative at
FARL 1935 (16417)

Catalogue Hiram Burlingham Collection Sale
American Art Association, Anderson Galleries,
New York 9/11/1933, p. 95 (457)

Collections:

Given by the artist to Addison T. Richards,
Secretary of The National Academy of Design,
New York. William Milne Grinnell, New York,
1890. Hiram Burlingham Collection Sale,
American Art Association, Anderson Galleries,
New York, 9/11/1933.

Modeled from life at Washington 1864.
Inscribed Thomas D. Jones FECIT
Washington MDCCCLXIV.

Bronze, Ht. 20½"

Was on a pedestal 46" high previously.

Bridge of nose slightly repatinated by
Joseph Ternbach.

No other part of the bronze was touched.

Marble base 1½" ht. added by Joseph Ternbach.

See National Academy of Design Exhibition
Record Thomas D. Jones, AMA 1811-1891
300 Bway, N.Y.C.

1953 - Exhibited Medallion portrait of
Addison T. Richards.

:VIX



The Lincoln Museum
Fort Wayne, Indiana

200 East Berry P.O. Box 7838
Fort Wayne, Indiana 46802-7838
(219) 455-3864 Fax: (219) 455-6922
e-mail: tlm%Inc@mcimail.com

January 10, 1996

Mr. Bill Gates
Ohio Historical Center
1982 Velma AV
Columbus OH 43211

Research #130

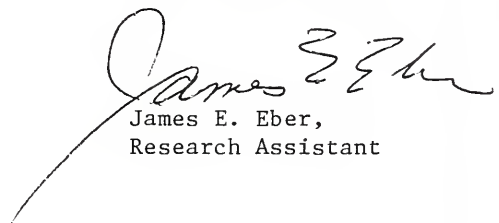
Dear Bill:

Enclosed are some items from our files on Thomas D. Jones, including a news item about your particular monument. If you have any further questions, please don't hesitate to call.

We hope this information will provide enough for you to get started in your research.

Yours very truly,

THE LINCOLN MUSEUM


James E. Eber,
Research Assistant

Enclosure:

25 photocopies at 25¢ each,
total due \$7.50, please
remit by check.

Jean L. Flinck
Director

Heritage Auction Galleries

Rushmore sculptor Gutzon Borglum, cast with 1086 ounces of pure silver. From of an edition of 56, it was authorized by the Borglum Historical Foundation in 1995 and produced by the Silversmiths Group USA, in conjunction with the Liberty Mint. The auction house noted that the work, which measured approximately 21" high x 26" wide, was the first known to have been sold at auction.

A 27" high Lincoln bust made by Thomas D. Jones in 1861 and considered one of the finest sculptural images of Lincoln, according to the auction house, sold for \$11,950. It was executed while Lincoln still resided in Springfield, Illinois. "The president-elect agreed to pose, and within a couple of days, Jones was established in a temporary studio in the St. Nicholas Hotel. Lincoln came each morning for a number of one hour sittings. He used this time to read mail and write speeches for his journey to Washington, 'using one knee as a writing table,' as Jones recorded. The sculptor remained in Springfield until summer to complete his work, and thought that the emerging bust was a great achievement. He felt that photographs of Lincoln had always failed to give a true impression of the man. When he asked Lincoln for his opinion, he thought for a while and replied 'I think it looks very much like the critter.' Later critics have acclaimed this as one of the great Lincoln sculptures, truly lifelike, and the only one to portray him with a happy visage," the catalog noted.

Bringing \$9560 was a second Lincoln bronze bust by Jones, sculpted in 1864 in Washington, but this one depicted the president weary from the Civil War. The work was 20" tall and rested on a green marble base.

Other Lincoln bronzes included a Roman Bronze Works 10¾" bust mounted on a green marble base by Adolph Weinman, who designed the Walking Liberty half dollar and the Mercury dime, that sold for \$10,157.50; *The Emancipator* statuette, 16¾", hollow cast by George Edwin Bissell, 1898, with a foundry mark of E. Gruet, Paris, \$9560; an 8½" solid bronze statue by Gorham Company, showing Lincoln with a copy of the Emancipation Proclamation in his right hand, \$7767.50; and a circa 1909 high-relief plaque, 14¾" x 11½", by Victor D. Brenner, who designed the Lincoln cent, \$7170. Works such as Brenner's plaque and Weinman's bust were ripe to attract bidders from outside the field of political collecting.

*The New York Times***Opinionator**

JANUARY 20, 2011, 7:06 PM

The Critter Himself

By HAROLD HOLZER

Disunion follows the Civil War as it unfolded.

Tags:

abraham lincoln, Sculpture,
the civil war

When the bohemian sculptor with the unlikely name moved into Springfield, Ill., in the closing days of 1860, his intended subject, the town's most famous resident, was getting ready to move out of the office he had occupied there for seven months. The approaching Illinois legislative session meant President-elect Abraham Lincoln's space would be re-claimed by the governor. Arranging formal sittings would not be easy.

Besides, Lincoln had already sat for a number of portrait artists, and with an inaugural address to write and worrisome Congressional compromise initiatives to derail, he now had other priorities on his mind. For all these reasons, when sculptor Thomas Dow Jones arrived from Cincinnati on a "bitter, blustering, and freezing day," armed with a commission from Cincinnatians to execute his bust, Lincoln had ample reason to turn him down. A flamboyant fellow who sported wide-brimmed hats and shawls, Jones seemed an impertinent oddball anyway. The fact that he carried a letter of endorsement from Ohio's leading Republican, Salmon P. Chase, cut both ways at best: the egotistical senator was then leading Lincoln a merry dance about joining his Cabinet.

What was more, Lincoln's only previous experience with a sculptor had been — literally — a pain. In extracting a hardened plaster life mask from his face a year earlier, he had inadvertently torn hairs from his temples, bringing involuntary tears to his eyes.

Jones was not to be denied. He tartly promised that his subject "was not to be assassinated through the custom of some sculptors in taking a cast of the face." Nor was venue a problem: the president-elect could simply sit at Jones's newly rented room at the nearby St. Nicholas Hotel. Astonishingly, Lincoln agreed. He would climb the four flights to Jones's studio daily, and pose there every morning while reading his daily mail — virtually until he left town for his inauguration in February.

In an era when official photographers routinely snap moment-by-moment pictorial records of presidents, it is difficult to imagine a busy leader devoting so much time to ensuring that his image was properly recorded — especially in a medium that required so many sittings, and promised such limited circulation.

Then why did Lincoln consent? Perhaps until he found new

Courtesy of Southern
Alleghenies Museum of Art

office space he simply needed a place to roost. More likely Thomas Dow Jones's sculpture. his assent had something to do with his flourishing new beard. The whiskers he began cultivating after his election victory were finally beginning to assume recognizable form. And Lincoln had not changed his appearance so radically without an eye to recording and circulating the result. No written evidence exists to confirm this speculation, but Lincoln surely became the first successful presidential candidate to alter his looks after his victory in part to reassure his anxious country that he was more than a rugged railsplitter. Now he looked more like a dignified statesman equal to the daunting task awaiting him in Washington, and he no doubt wanted to enshrine the transfiguration. Besides, the national obsession over the beard was already diminishing hostile press reaction to Lincoln's frustrating policy of silence and "masterly inactivity." Here was a human interest diversion that enthralled the nation. "Old Abe," one newspaper reported merrily, is "putting on (h)airs." Why not shine the spotlight even more intensely?

Commencing work in late December and early January, Jones initially found his abilities tested by the "hard and rugged lines" of Lincoln's face. But the sculptor soon discovered that "a good anecdote or story before commencing a sitting much improved the plastic character of his features." Thereafter, they began each session "with two or three anecdotes, each, and then went on with our work in silence."

Enjoying daily access to Lincoln, Jones was uniquely positioned to observe the president-elect as he struggled to establish a new routine in the absence — for the first time since his nomination — of a capacious headquarters. Jones came to believe that his hotel became "Lincoln's only retreat from the pursuit of numerous applicants for office, where he could compose his addresses in peace." As Jones molded his clay, Lincoln labored away on letters and speeches — using pencils that he occasionally asked Jones to sharpen with his sculpting tools. He wrote on "a small portfolio and paper resting on his knee, with a copy of his published speeches lying beside him for reference." It is likely he composed some of his inaugural journey remarks during these very sessions. Closely observing his famous subject, Jones managed also to record a unique narrative history of Lincoln's pressure-filled final days in his hometown.

Tending to correspondence was seldom a dramatic exercise, but one memorable morning, Lincoln discovered a "suspicious" package in his mail. Worried that the small box might contain "an infernal machine or torpedo" — Lincoln's recent correspondence had been littered with death threats — he playfully considered soaking it in a tub of water or saying prayers over it. In the end, artist and subject together squeezed the parcel against "the back of the clay model . . . using it as an earthwork, so in case it exploded, it would not harm either of us." The idea of relying on a sculpture for protection was ridiculous, but fortunately what Jones and Lincoln found inside was a harmless whistle made from the tail of a pig.

"Mr. Lincoln enjoyed the joke hugely," Jones recalled, though as hard as he puffed on it he was unable to make the device work. His youngest son, Tad, had more luck. Calling at

the Lincoln home that evening, Jones found the little boy “making the house vocal, if not musical” with the novelty.

Although Jones enjoyed unprecedented time with his sitter, the sculptor continued to find Lincoln “the most difficult subject that I have ever confronted.” Ultimately, he concluded that he required help. Artists of the day were increasingly turning to the newer medium of photography to provide models to supplement life sittings. So on Jan. 13, Jones ushered Lincoln to Christopher S. German’s nearby gallery to pose him for photographs.

Under Jones’s guidance, German took a series of refined portraits against the elegant backdrop of a curtain swag tied back with gold tassels. Lincoln looked well-dressed, calm and elegant, if understandably distracted. Clearly visible was the “vigorously” flourishing beard he had been cultivating for six weeks.

German gave prints to Jones, but also published and sold copies to the public, giving admirers a sneak preview of the future president’s new look. As a result, the photos are often mistakenly remembered today as the main products of Lincoln’s desire to record his changing appearance. In fact, they were made expressly as props for sculptor Jones. Photographs were still largely unappreciated as art, and celebrities who aspired to immortality knew that they would be remembered most heroically in paintings and statuary.

Two weeks later, Jones finally summoned the courage to invite Lincoln to comment on the bust. Lincoln “examined it very closely for some time,” and then exclaimed in his quaint way: “I think it looks very much like the critter.” The local newspaper concurred, calling the work-in-progress “the best likeness of the President elect we have seen.”

But Jones dawdled over the sculpture too long to get the credit he deserves for fashioning so singular an image of the president-elect as he looked just before assuming office — and for involving another medium in the project. Lincoln departed for Washington well before the artist completed his bust. As late as August, Jones was still residing in Springfield, fussing over the clay head. Not for years did a copy of his final effort earn an honored place in the Red Room of Lincoln’s White House. The bust was eventually photographed as well and sold as souvenirs for family albums — bringing the image project full cycle. Mass-produced plastic replicas achieved far greater fame than the commissioned marble version, dedicated in 1871.

Six years earlier, the once-overconfident sculptor had all but conceded his need for further training by asking President Lincoln for appointment to some Italian consulate where he could perfect his craft. The request was not as presumptuous as it may sound today. Artists of the day frequently asked for such patronage plums, and often got them.

In January 1865, Lincoln obligingly asked his secretary of state to find Thomas Dow

Related Civil War Timeline

An unfolding history of the Civil War with photos and articles from the Times archive and ongoing commentary from Disunion contributors.

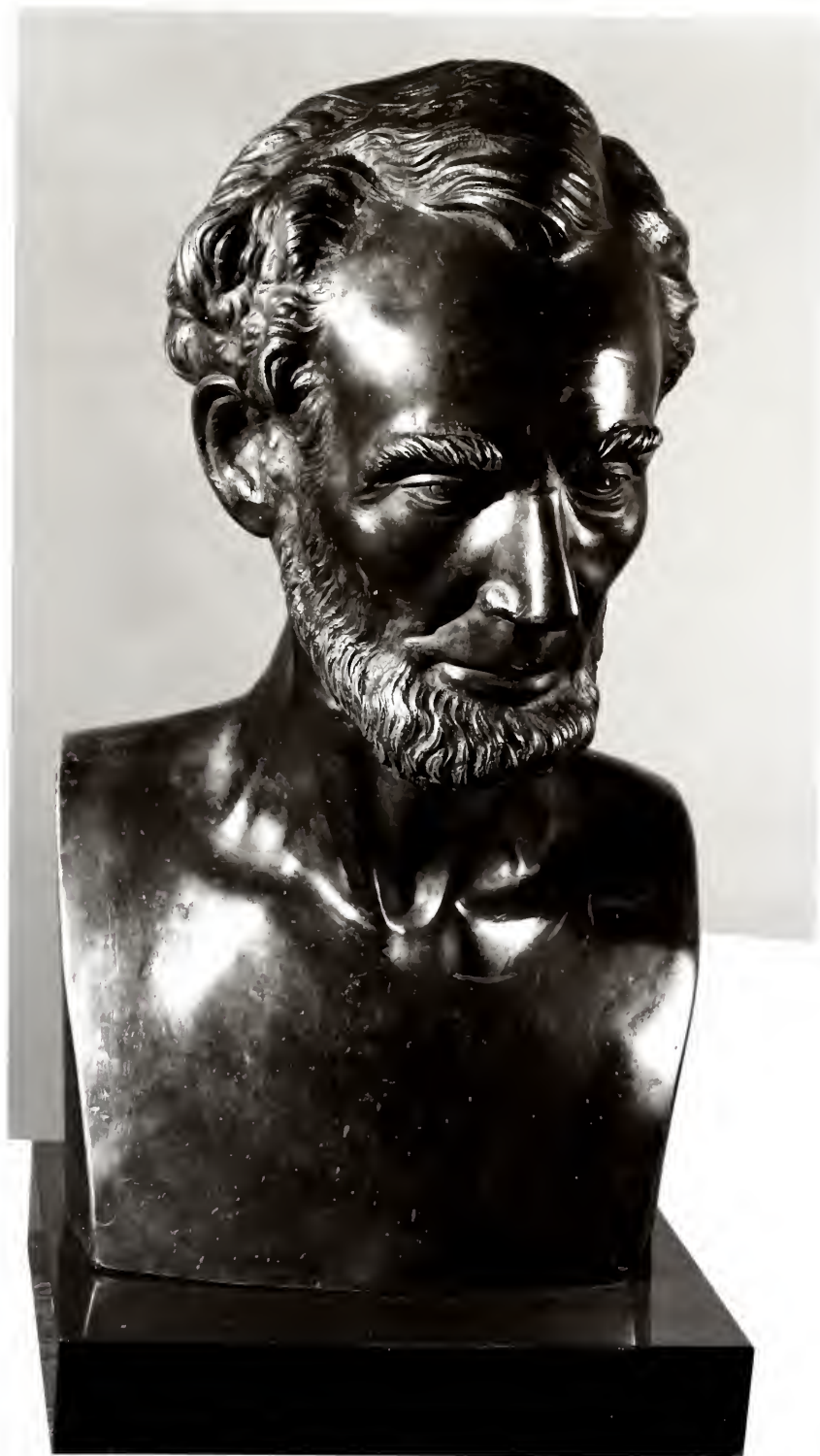
• [Visit the Timeline »](#)

Jones one “of those moderate sized consulates which facilitate artists a little [in] their profession. Please watch for chances.” Unfortunately, the president died before he could secure for Jones the reward he felt he deserved. Yet even without the Italian training he coveted, this enterprising Ohioan had succeeded in fashioning the last portrait from life of Abraham Lincoln as president-elect in Springfield, had commissioned the first photographs showing him wearing his iconic beard, and had recorded Lincoln’s understandably fearful reaction to a prank that reminded him of his vulnerability to murder.

Jones later compared Lincoln to “a rough block, of the old red primitive sand-stone — thoroughly tried by fire, and capable of enduring much more.” Lincoln also had an uncanny understanding of the power of image-making and remained willing to suffer the time and inconvenience required to immortalize himself. In return, Jones proved capable of successfully portraying “the critter himself” — as he looked bound for glory.

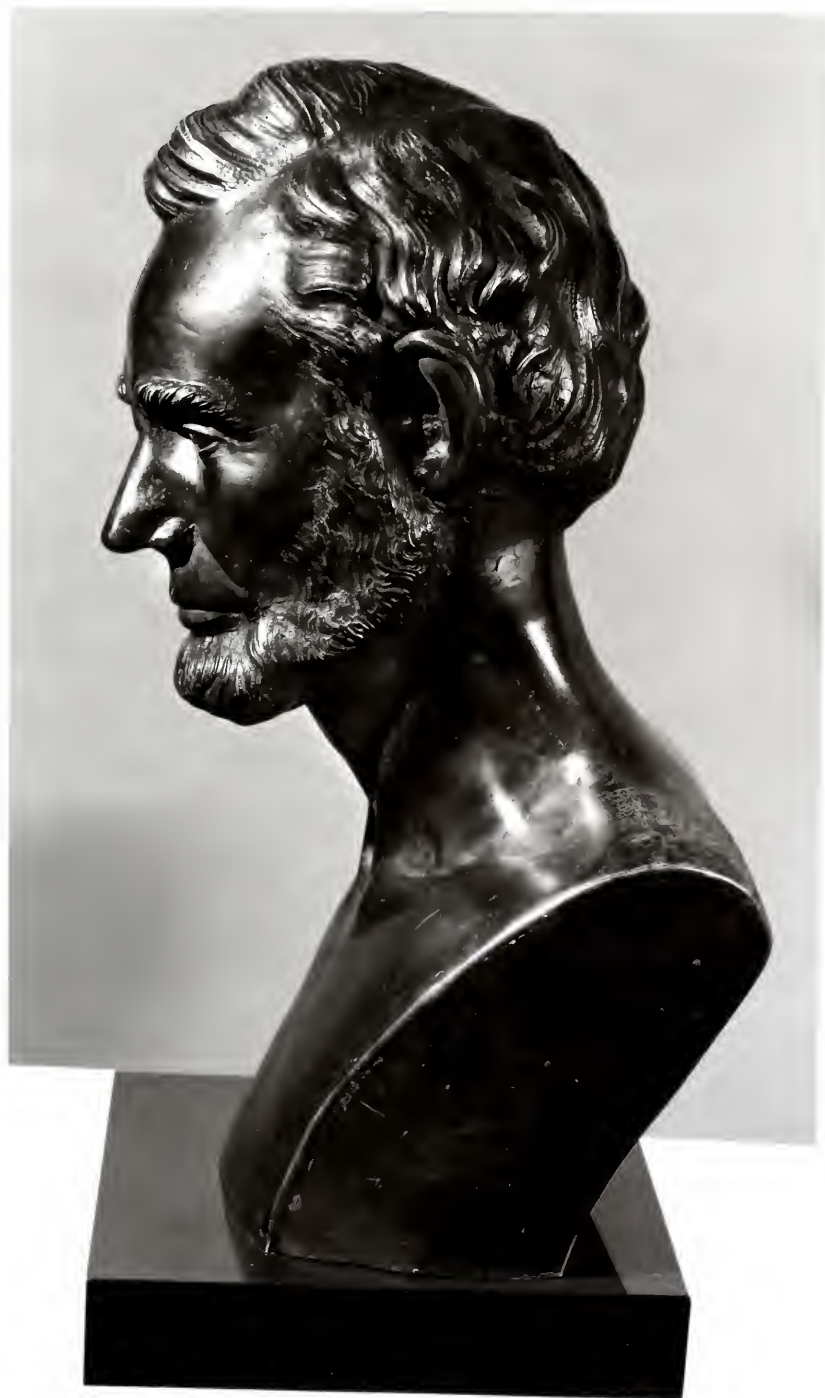
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Harold Holzer is the chairman of the Abraham Lincoln Bicentennial Foundation and the author, co-author or editor of 36 books on Lincoln and the Civil War era, including Lincoln at Cooper Union: The Speech that Made Abraham Lincoln President and Lincoln President-Elect: Abraham Lincoln and the Great Secession Winter 1860-1861. His most recent work is The New York Times Complete Civil War, co-edited with Craig L. Symonds.



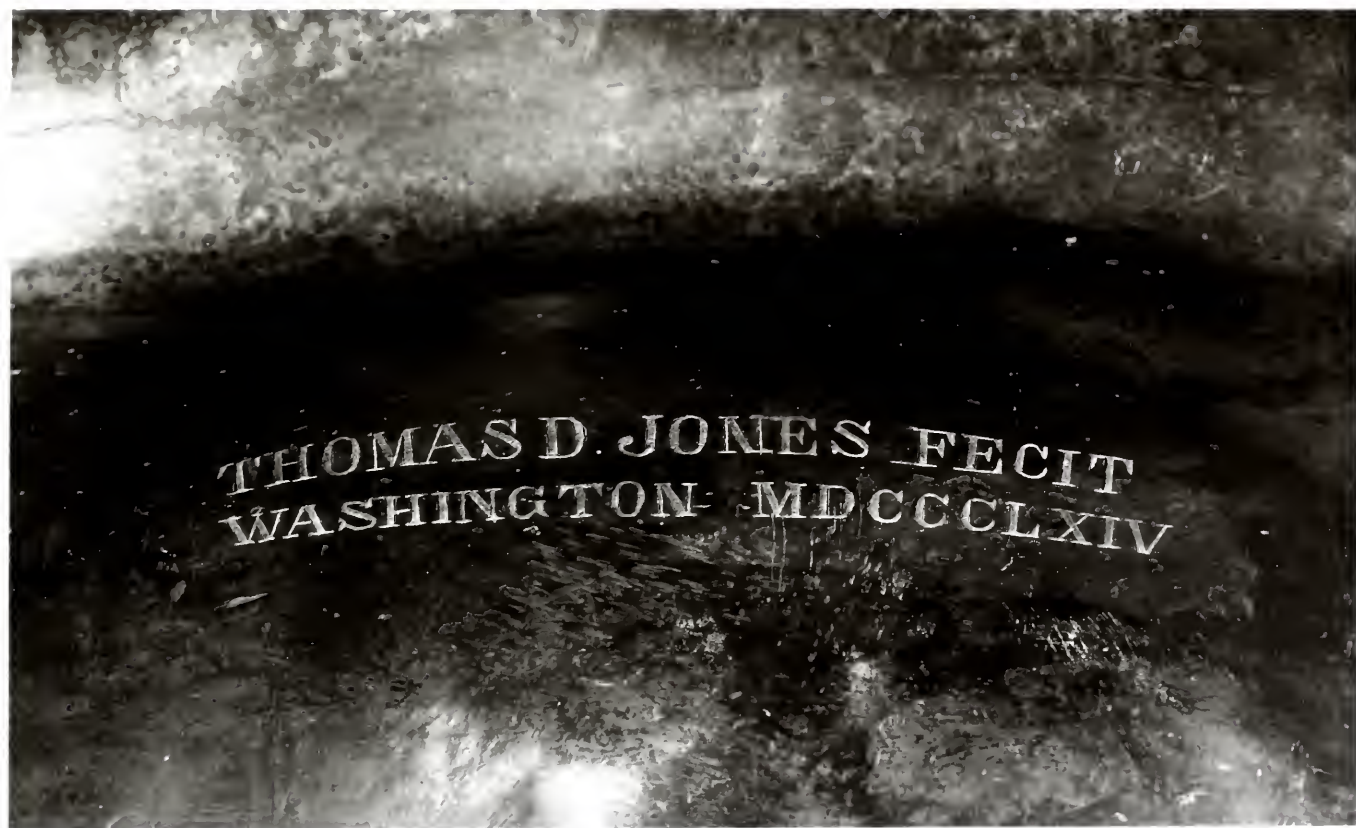
S#6081

THOMAS DOW JONES 1811-1881
BUST OF ABRAHAM LINCOLN
modeled from life in 1864
bronze height $20\frac{1}{2}$ "
added marble base $1\frac{1}{2}$ "
front face



S#6081

THOMAS DOW JONES 1811-1881
BRONZE BUST OF ABRAHAM LINCOLN
height 20½"
profile



THOMAS D. JONES FECIT
WASHINGTON MDCCCLXIV

S#6081

THOMAS DOW JONES 1811-1881
BRONZE BUST OF ABRAHAM LINCOLN
signature and date

JONES TOWN

DRIVER 22

Sculptors - J
(Busts)

